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A MAGAZINE DEVOTED TO THE STUDY
OF THE PAST.



*Instructed by the Antiquary times,
He must, he is, he cannot but be wise.*

TROILUS AND CRESSIDA, Act ii., sc. 3.

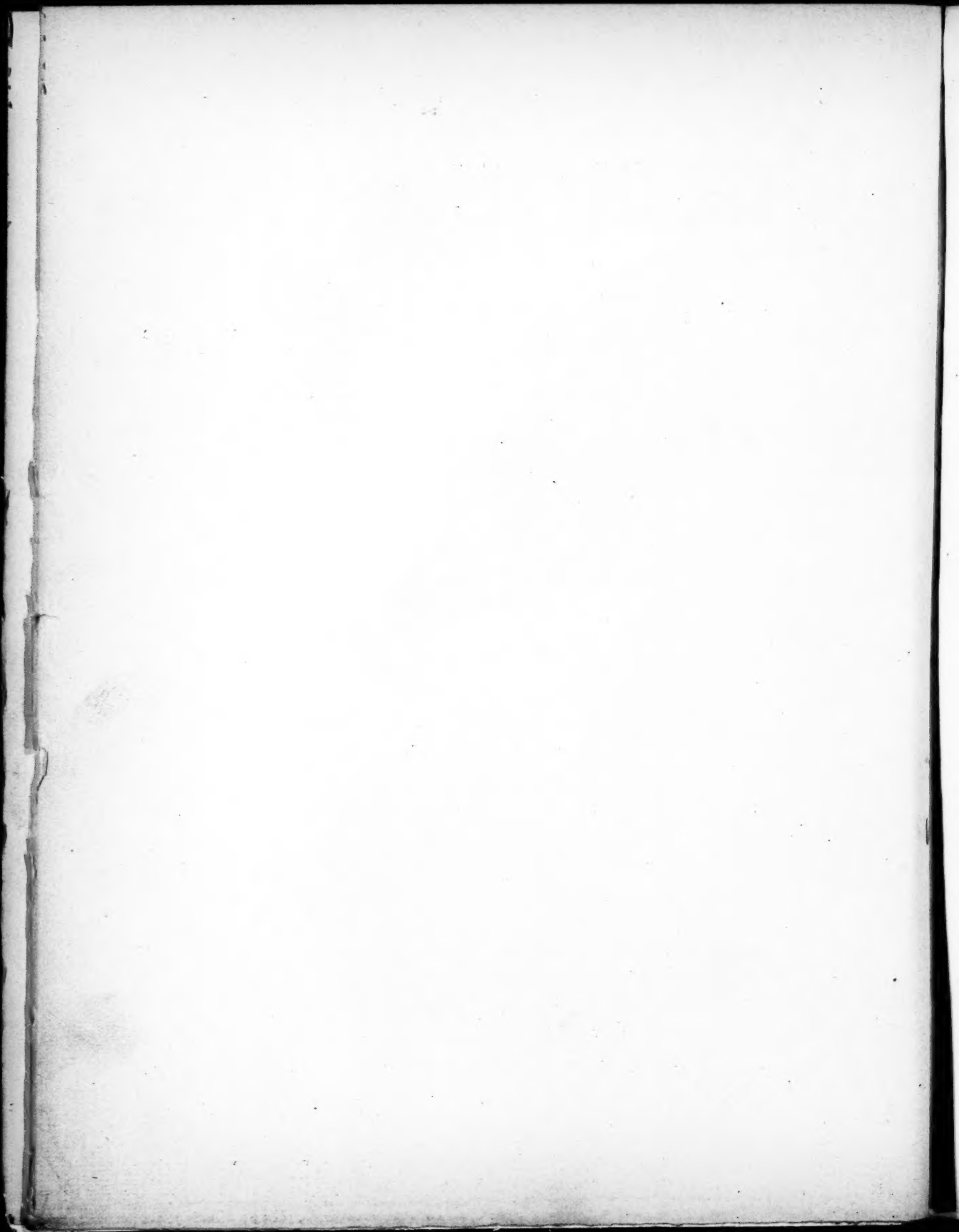


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Records of St. Thomas's Hospital.

BY W. RENDLE, F.R.C.S.

THE earlier records of the meetings of the governors of St. Thomas's Hospital are full of particulars clearly, and in a very interesting way, showing the state of society at the time. But first let me notice that the hospital built in 1228, on the appeal of Bishop Peter, had, in 1507, become dilapidated and insufficient. In a map prefixed to my *Old Southwark and its People*, which map is, indeed, a literal text, from which that book is, so to speak, preached—in this map of 1542 the position of the new or 1507 hospital is shown. We have accounts of the work and “expenses done by Sir Richard Richardson” (sir as a priest), “master of St. Thomas's Hospital, purchase that is of the void ground called the Faucon, and afterwards the Tenys Place and “closhbanc,” or closhbank, upon which ground the master hath builded a new hospital for poor men.” The Faucon was a large place of entertainment close to London Bridge, in Southwark, involving skittles or closheys; the closhbank, as it probably was, implying a bank or boundary for the wandering skittles or closheys. The expenses, cost, etc., of the new building amounted to £326 os. 5½d. Wages were 4d. to 6d. the day, or even 8d. We may reckon in modern value that this £326 represented £3,000 and more.

What with the lapse of time, and the destructive changes of Henry's period in quasi-ecclesiastical foundations, the hospital of 1507 was partly destroyed or worn out

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in some fifty years. That was, however, anticipated, by its forfeiture as a religious institution in 1538. The presentation of Thirleby was to prepare for the intended forfeiture. This is referred to in Rymer, vol. xiv. 652: “Concerning a presentation to the hospital, Thomas Thurleby, clerk, has the King's letters patent of presentation to the hospital of Thomas Bekket, in Suthwerke, in the county of Surrey, vulgarly called Thomas Bekket's spyttell, in the county of Surrey, by the death of Richard Mabbot, clerk, the last warden or master of that hospital, now vacant, and belonging in full right to our presentation; and the letters are directed to the rev. father in Christ S. Bishop of Winchester, or, in his absence, to his vicar-general in spiritual matters. Witness the King at Westminster. Per the King himself.” Now, the name given, was the parish of the hospital of St. Thomas, in Southwark. Through the well-known appeal of Bishop Ridley, King Edward VI. gave and granted the royal hospitals to the city, and the rich citizens behaved munificently, as they have mostly done all along. In 1556 Sir William Hewitt was president of St. Thomas's, and Richard Grafton was high treasurer of all the hospitals. Sir William Hewitt had lived on London Bridge, and had served all the great city offices. A well-known incident had occurred at his house on the bridge. Edward Osborne was his apprentice at the time. His master's child had fallen from a window into the river, the boy-apprentice jumped after the child and saved her, and in after-time became her husband. He also, like his master, at length served in all the great city offices, became a great merchant, and was knighted by Queen Elizabeth in 1584. He was as Mr. Osborne one of the governors of St. Thomas's, and on November 5, 1571, “was choisen unto the office as treasurer with Mr. Alderman Woodruffe, late the treasurer.” The father of this Alderman Woodruffe, David, was “the cruel sheriff” who went with the martyr Rogers to his death. “Thou art an heretic,” he said to Rogers, taking an interest in him as he went along. “That,” said Rogers, “will be seen at the day of judgment.” “I will never pray for thee,” said the sheriff; and so they proceeded to the end, to the stake at Smithfield, in 1555.

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The governors were named masters then, and this was the way their attention was called to their duties—it was their charge: "Wee therefore require and desire you in God's behalf and His most holy name, that yee endeavour yourselves to the best of your witts and powers,"* etc., etc.

1560. "It is ordered that Mr. Wethers and Mr. Sayer shall chuse and appoint churchwardens in the parish church within the close and precincts of the hospital, for good order to be kept in the church, and also to take order for ordinary sermons, according to the Queen's Majesties injunctions in that behalf."

This is the way they did it:

June 15, 1562.† "Granted to the Pishiners that S^r Wyllym Medison, prest, shall be discharged at Mid^r next, and they to provide for one Christian, honest, and learned curat."

January 8, 1562‡—that is, seven months after: "It is dyred that S^r Wyllym Downey, clarke, shalbe curat of the pishe of S^t Thomas within the precincte of the hospitale, and shall have for his yerly wage viij^l xiiij^s iiij^d, besides the iiij offering dayes and other his advantage as Christeninge, Buryeing, w^t suche lyke, and a house, and the sayd S^r Wyllym to enter at the feast of S^t John Baptist next to come."

I do not connect the fact to be mentioned with the appointment of the curat, but it is at the time "Agred uppon that a place shalbe appoynted to ponysh the sturdy and transgressors." The crosse, as this whipping-post was well-named, was not allowed to remain out of use. No long time after, "John Martyn, for misusyng a poor innocent and robbing gardens, to be whipped at the crosse and have xxv stripes." So rough is the work, that it has often to be repaired, for instance: "24 day of July, 1570, y^e ys ordered at this courtt that y^e steward shall cawsse the crosse to be new made to thyntent that such as ar fflownd malafactors may be ponyshed;" and this is so ordered again and again. It may appear to us strange that these governors or masters of the hospital could exercise such power over their inmates, but these and other

like communities were liberties of local jurisdiction. The master and brethren here formed a court of themselves, and in early times could exercise authority within the precincts of the hospital over persons, regular or secular, and in some cases civil and criminal. At the court September 4, 1570, punishment was ordered for a woman: "Jone Thornton, one of the systers, for an offence contrarie to the lawe of God, accordyng to the proof of iij wytnesses, shalbe ponyshed, and have xij. stryppes well Layd on." The twelve must have been ordered in anger or disgust, for on a revise of the order it is lessened to eight, and the "well layd on" is omitted.

One of the young sisters, Mary Long, is complained of for keeping company with John Clark. She was committed to the matron to use her discretion in the correction of the said Mary. Ignominious punishment was not uncommon in these hospitals. Even later than this period patients attended for complaints resulting from ill-conduct were not unfrequently, on recovery and before dismissal, suitably punished. It is recorded of Sherborne Hospital that certain of them were punished with the birch, *modo scholarum*, at the discretion of the prior.

As we go on, notably in times of religious change, disturbances crop out at the hospital.

July, 1639. "Joan Darvole, the matron of St. Thomas's Hospital, is in chapel at divine service, and is, under colour of action for debt, violently dragged out and along the streets of Southwark to prison. Ordered if this be true, to the high commission with the offenders."

This is the Laud time, and Southwark is at fever-heat.

1643. Joseph Daves, curate and hospitaller of St. Thomas's is sequestered; the member for Southwark, John White, is the chairman of a committee of the House, and a highly-spiced report, *The First Century of Scandalous Malignant Priests*, is the result. Joseph Daves is the seventy-ninth of this century of priests. He is, they say, "a common drunkard, a common haunter of taverns and alehouses, and a common swearer." The worst in John White's eyes no doubt follows: "He hath expressed great malignancy against the Parliament, affirming them to be all

* More at length. *Memoranda Royal Hospitals*, 1836, p. 86.

† 1562. All the years then extended from March to March, hence the apparent incongruity.

rogues, and that he was confident God would show no mercy to them who died in the Parliament service, and that all that went forth in their service were rogues and rascals, and that those who died in their service at Edge Hill went to the Devill." What a world this would be if partisans were to have their way!

Benjamin Spencer, 1645, is a loyalist, and minister of St. Thomas's Church. He is to preach a funeral sermon for Mrs. Mary Overman, a young married woman, of the notable Overman family of St. Saviour's; instead, he is apprehended, and taken to prison, and afterwards deprived and sequestered. His sermon, *Live Well and Die Well*, was published shortly after, in 1645. The husband himself improves the occasion with an unspoken speech "Memoriale Sacrum," which is published with the sermon. This Benjamin Spencer publishes in 1659 his *Golden Meane; or, A Middle Way for Christians to Walk by*, and announces himself as one who worshippeth Vnity in Trinity, etc., etc. This same year the parishioners, at a great meeting, present a petition, signed by ninety persons, to the president and governors of St. Thomas's Hospital, praying the restoration of their minister, Mr. Bowman, who has been taken from them, and they are very wordy in their wailings. The petition will better explain itself,* and is well worth preserving:

"They are very sensible of their great sorrow and sad grief of heart, which doth arise from the want of a sound, godly, and orthodox minister over them. By reason whereof their spirits are exceedingly dejected, and their hearts within them are swallowed up in deadness, being deprived of those divine and spiritual comforts which formerly they did enjoy from God by the late ministry of Mr. William Bowman, whom they hoped had been over them to their great joy and abundance of contentment and satisfaction, wherein they thought themselves exceeding happy. But so it is that your petitioners' joy and happiness was turned into great sorrow and infelicity, in their being deprived of the s^d Mr. Bowman by putting of another minister over them by the then major part of your worships, whom, had you known so well as

your petitioners do since by their woful experience, they are confident they should not have been deprived of Mr. Bowman. The present minister is so useless unto your petitioners, by reason of his great inability in the things of God in your petitioners' judgment and real experience, that to them he hath but the name and not the substance of a minister of Jesus Christ, and such likeness and no other doth he admit to his pulpit."

An interesting further evidence of the incongruous character of the times is shown by the fact that William Hughes, a St. Thomas's hospitaller, a Puritan partisan and dissenting minister, had dedicated a sermon of his to his Excellency the Lord Cromwell, and is suspected to have excused in one of his sermons the execution of Charles I. On the first opportunity, as we might expect, his office came to an end, and Thomas Turner, late Fellow of Christ's, Oxford, was appointed, and to the Church of St. Thomas's parish also, by the King. Those who like to wade through these religious and political squabbles, coming out of almost uniform partisanship and insincerity, will find enough to interest them, or, perchance, to disgust them.—Manning's *Surrey*, vol. iii., p. 719.

(To be continued.)



Billericay, Essex.

By J. A. SPARVEL-BAYLY, F.S.A.



THE construction of a new branch in Essex of the Great Eastern Railway, during the last two years, from Shenfield to Wickford and so on to Rayleigh, has opened to the archæologist a comparatively new area of country, for to many this interesting old town of Billericay—one of the most ancient in the county—and its neighbourhood is really *terra incognita*. In the *Book of Chantries* it is stated that it "ys a great towne and populous, and also a haven town; there ys in yt by estimation about the numb of 600 houseling people or more. Yt is no parysshe."

Forming part of Great Burghstead, or, as commonly spelt, Burstead, Billericay is situate

* 2734, Sloane MS., Orders Revised, etc., A.D. 1647.

about midway between Chelmsford and Tilbury—a straight line drawn from one to the other would pass as nearly as possible through it. It stands upon a long spur of hill running southwards towards the Thames, and consists mainly of one long street built upon the ridge of the hill, and until 1876 had a most picturesque appearance owing to the large number of ancient high-gabled houses, whose fronts were ornamented in a peculiar manner with the bottoms of presumably claret or other wine bottles arranged in various geometrical patterns. Now, alas! all are modernised, the gables taken down, and the glass-work plastered over. Of the church, or rather chantry chapel—an ugly, unmeaning, modern erection of no ecclesiastical interest whatever, but which fortunately retains the original beautiful brick tower erected during the reign of Edward IV., and one of the finest specimens remaining in this county, so celebrated for its Edwardian brickwork—I shall, with the editor's permission, speak in a future article. At the north end, where the spur of hill joins the main body, stands the Union House. A little beyond this building is a large wood called *Norsey*. At the south end, on the brow of the hill, are two windmills, one of which stands upon what is apparently an artificial mound of very early construction. As is often the case, the name of this place has given rise to much speculation, and has long been a favourite tilting-ground of antiquarians, and I venture to think it will long remain so. According to Morant—who states that in 1343 it was called Beleuca—the name “was probably derived from the old word *baleuga* or *banleuga*, a territory or precinct round a borough or manor; in French, *Banlieu*.” Now Littré renders the word *Banlieue* thus: “Territoire dans le voisinage et sous la dépendance d’une ville, de *ban* et *lieue*, *lieue* du *ban*, c’est-à-dire, distance à laquelle s’étendait le *ban* seigneurial.” It has also been suggested that the name may be derived from the two words, “*Belleri castra*” (the camp of Bellerus). Other persons contend that its etymon can be found in certain Welsh words, signifying “the fort on the hill.” For my own part, I cannot forbear thinking that perhaps it is equally probable the name may be connected with Bel, the sun-god worshipped by the Celts, and that the presum-

ably artificial hill or mound at the south end of the town, on which one of the mills now stands, may have been a sacred hill on which the Belteine or fire of Bel was kindled, and sacrifices offered in honour of the solar deity. But be the interpretation what it may, it is quite certain that the little town has borne its name for many centuries with but slight variation in the mode of spelling, for, in the year 1395, allusion is made in the Pipe Roll to one “Thomas Ledere, traitor to the King, beheaded at Billerica.” The name similarly spelt occurs over and over again among the documents stored in the Public Record Office, entitled, *Presentationes de malifactoribus qui surrexerunt contra Dominum Regem*, 4 et 5 Ric. II. In 1563, I find among the accounts of the churchwardens of Chelmsford two entries of sums received from “Belyreca men for the hire of our garments,” that is, costumes for a miracle play. Among some seventeenth-century tradesmen's tokens in my possession is one inscribed, “Abraham Thresher, in Billericay, Essex, his halfpenny, 1666,” with two crossed pipes.

The county of Essex, from its maritime situation on the shores of the German Ocean and the estuary of the Thames, possesses too many natural advantages to have been neglected by invaders so keen and enterprising as the Romans were; we are, therefore, not surprised to find that almost one of the first colonies founded by them was that at Colchester, while from the great number of interments and frequent discovery of tiles, etc., in and about Billericay, I am induced to think that it was not only a very early settlement, but that it was also a numerous populated one. Morant, in his *History of Essex*, says, “Hereabouts, unquestionably, was some Roman villa or little station, for at Blunts-walls (in Great Burstead) are earthworks, the remains of a ditch and rampart, containing about four acres, one part of which hath been inclosed round, and within the inclosure have been some mounts artificially raised, now chiefly levelled.” Of the remains thus described not a trace now remains, but the incorporation of the name of a former proprietor with the word “walls” (Blunt's Walls) proves that the remains must have been remarkable at the period when the name was conferred on the manor. Robert de Blunt,

who joined Simon de Montfort, was the first of the name who held this estate. Camden, in his *Britannica*, says, "Burghsted, by contraction Bursted, *i.e.*, the place of a Burgh. . . . Here I once thought was the Cæsaromagus." The exact site of this station, uncertain in Camden's time, is equally so now, and I shall not attempt to re-open vexatæ questiones, such as whether Cæsaromagus, of the Iter of Antoninus, was at Chelmsford, Writtle, Buttsbury, or Billericay; and Duro-litum at Romford, Barking, Aveley, or Leytonstone. Instead of vainly endeavouring to reconcile Roman and modern measurements of distance, I shall content myself with recording some of the numerous finds which have occurred in or near Billericay.

Morant tells us, "In November, 1724, a person digging for gravel in a field near Billerica, on a high hill, after he had sunk about three feet, came to a large bed of black earth or ashes, which endeavouring to clear away he found mixt with a great quantity of pieces of earthen vessels of different kinds and colours—some white, some red, and some of a dark brown. Neither he nor any who have since searched have been able to meet with anything entire, but the pieces appeared plainly to be fragments of urns, pateras, etc., In one part of the earth there was a place made like an oven of the hard dark clay, and the man believed it was large enough to have held six half-peck loaves. There is no clay within three miles of the place. There have been several Roman coins found here, and two of silver (one of Trajan, the other Hadrian)." The high hill alluded to in this account is probably that south of the town upon which the windmills stand. Morant is decidedly wrong in his statement of there being no clay within three miles of the town. There is very stiff clay within a radius of half a mile from the mill hill.

The next discovery occurred about eighty years since, when a large number of urns were dug up in Norsey Wood. These were preserved by the owner, the then Lord Petre, at Thorndon Hall, and probably were destroyed in the disastrous fire which consumed that mansion on March 22, 1881. The next find took place some twenty years later, when about 1,100 copper or bronze Roman coins were found in the side of a ditch by a labourer,

on a farm called Tyled Hall, now known as Ramsden Hall, about half a mile from Billericay. I am told that these coins, with one exception, were sold in London by the discoverer within twenty-four hours of the find. The immediate neighbourhood of this ditch has proved rather rich in urns, amphoræ, and pateræ, which have been found in a more or less perfect condition; one vessel has been described to me as being ornamented with a human face or mask. Some of the urns contained burnt human bones, and were found in groups of three or four. A large number of urns similarly filled and arranged were found some years since by the late Mr. Wood from time to time in the mill fields, and from the quantity of fragments spread over a considerable extent of ground, as well as from traces of burnt earth and charcoal, this locality appears to have been the site of a burial-place attached to a Romano-British village or town occupying the position of the present town of Billericay.

Mr. Shaw, a former resident in Billericay, records the discovery among other relics, on the site of the same burial-place, of a small gold British coin (*vide Proceedings of the Archaeological Association*), and coins of Trajan and Antoninus Pius, and that he excavated a pit 25 feet deep, from which he procured a large quantity of fragments of pottery. He also states that in widening the road near the Union House (the Chelmsford road) a number of urns were found. Major Spitty, J.P., of Billericay, has in his possession a large number of articles found near this spot. His collection consists of ossuary and other urns of various colours and forms, including one or two of Samian ware, two fine broken bronze specula ornamented with a decidedly Celtic pattern, a terra cotta lamp, and a number of black or dark blue beads, all found between 1863-66.

In 1865 a number of urns were found in Norsey Wood, at the end nearest Billericay. They were discovered, as usual, whilst digging for gravel, were fifteen in number, all of a brown colour, and lathe-turned, and were found mostly in groups of two and three, only one in each group containing bones, and these but little burnt. The groups were apparently placed without any order of arrangement; all but one were broken, for,

on account of their nearness to the surface, the roots of the underwood had grown into and through them. One urn contained some pieces of metal, very much corroded, probably the remains of two fibulæ, another bones, ashes, and a bronze fibula. At a spot near these urns was a deposit of bones not contained in any vessel. Some corroded articles of iron were also found, one being very much like our bill-hook in form. One of the men employed in digging gravel told me he had (now), about sixteen years ago, near this spot, "come upon" a ditch about 300 yards long, 8 feet deep, and wide enough to walk in comfortably. At the end was a circular place about 15 feet in diameter, and a little deeper than the ditch. Of this excavation no trace now remains. It will be remembered that Stow tells us the insurgents of Essex, under Walter Tighlere, in the fifth year of Richard II., "gathering a new multitude together at Bylleric, fortified themselves with ditches and carriages." It is therefore possible that this ditch may have been of that period. In the latter part of 1865, further discoveries were made in Norsey Wood by the Rev. E. L. Cutts, in opening tumuli. The first one opened was on the south-east side of the wood, overlooking the valley of the Thames; it was circular in form, about 12 feet across and 6 feet high. In the centre of it was found a British urn of rude workmanship and coarse brown material. It was about 18 inches high, and contained burnt bones and ashes. A few inches from this was found another of similar size, filled in the same way; both were placed upside down. At a distance of 3 feet were the remains of a third placed on a rather lower level, and of a redder colour. Near these urns was a bronze coin, so corroded as to be undecipherable. The second tumulus opened was on the west side of the wood, close to the Ramsden Road: nothing was found till nearly the centre was reached, when within a circle of about 2 yards diameter were found no less than seven urns, and numerous fragments. During my residence in Billericay, between the years 1874 and 1883, I obtained nearly two barrow-loads of fragments of various colours; though principally dark brown, and of a coarse material, some were ornamented by a course of indentations, evidently made by a thumb-

nail. In 1881 a beautiful little lathe-turned urn, of a dirty cream colour, was dug out by one of the labourers in a perfect condition, but being clumsily handled, was dropped while *en route* to me, and broken into fragments, some of which were lost. In the autumn of 1882 I found, at a depth of 9 inches, in the gravel of Norsey Wood, a coarse brown urn inverted upon a perfect Samian patera, bearing the maker's name, ECVBARIS. I removed this in safety, and found it to contain a quantity of burnt bones, including some vertebræ at once identified by the two local medical practitioners as having formed part of the frame of a female not more than twenty years of age. In it was also a bronze fibula, and a number of iron nails, precisely similar to those now worn in labourer's boots. This interment, like all others that came under my notice, was in a hole dug into the gravel, and surrounded by burnt earth, charred stones, and charcoal. Other tumuli still remain unopened. Another spot abounding with similar interments is a field between the mill hill and the Union House, and adjoining the old burial-ground belonging to the Nonconformists. Among the vases here found was one of very large size, and although lathe-turned, composed of an extremely coarse material, and utterly devoid of ornament, it is stated to have contained a large quantity of half-burnt bones. Another is described as being smaller in size, but very elegant in shape, and to have been ornamented with circular bands of a light yellow colour. A third was very shallow, with a deep overhanging lip serrated upon its lower edge.

In the adjoining burial-ground is a vault, built many years since by a farmer named Mabbs, who, at the time of its construction, placed therein three large stone coffins. Where these coffins came from, my informants are utterly ignorant; but one of them, Mr. Curtis, a builder and undertaker, tells me he has several times been in the vault, and has seen the coffins, that "they are very large, and contain the wooden coffins of three members of the Mabbs family." Not having seen them myself, I can of course offer no opinion as to their age; and the vault being full there is little probability of its being

re-opened. Although I have made the most diligent inquiry, I have failed to find any record or tradition of the discovery of stone coffins in Billericay, or its very immediate neighbourhood; but the well-known fact that interment of the body was contemporaneous with cremation among the Romans, renders it not altogether unreasonable to suppose them to belong to that period. On the other hand, it will be remembered that Leland says, "The Abbey of Stratford, first set among the low marshes, was after with sore fludes defayced, and removed to a celle or graunge longynge to it, called Burgestede in Essex, a mile or more from Billerica: the monks remained at Burgestede tyll entrete was made of Richard 1st., who took the ground and abbey at Stratford into his protection and re-edifience it, brought the foresayde monks againe to Stratford." Now as Mr. Mabbs, I have reason to believe, once occupied the Grange Farm, about half a mile or so from this burial-ground, it is of course possible that he found the coffins there, and that they may have contained the bodies of some of the ecclesiastics attached to the abbey.

About fifteen years since, a man engaged in draining a field found at a depth of 2 feet a very fine flint celt, $6\frac{1}{2}$ inches long, with a cutting edge $2\frac{1}{2}$ inches wide; and within a quarter of a mile from this spot there was found in January, 1881, a bronze celt of the loop class; with it were fragments of its ashen handle. It is now in the possession of Edgar Jones, Esq., J.P., of Little Burstead. Among the numerous Roman coins found in or near Billericay, which have come under my observation, I have noticed those of Hadrian, Germanicus, Constantine, Licinius, Nero and Trajan, and of the Empresses Faustina and Helena.

In July, 1881, some men were employed in digging a hole for the reception of a gasholder on the premises of Mr. Salter, near the side of the road from Tilbury to Chelmsford, and, at a depth of 3 feet, came upon a mass of broken pottery. On receiving information of the discovery I hastened to the spot, and found a platform, or pavement, composed of mortar, principally consisting of powdered brick, 6 feet square and 3 inches thick. Upon this had been placed a number of cinerary and other urns; unfortunately all were broken, but I secured

a large quantity of fragments, among them some of Samian ware, one of which bears the name *DIOMUS*, which name also appears on a patera found at West Tilbury some years since.

Although the evidences of British and Roman occupation hitherto found in Billericay consist, with the exception of a few beads, fibulæ and specula, of coins and interments, there are, I think, sufficient of the latter to justify my opinion that it must have been a place of some little importance. What became of the dwellings of those whose ashes lay all round the town, I know not. No foundations have been discovered, no fragments of tessellated pavements to mark the abodes of the great ones of a station which very probably rose upon a spot near to, but not actually upon, the site of a British town. It was a spot well suited for a military post, standing upon a height which in the county of Essex is not to be despised; its very position may have induced a feeling of security similar to that which led to the overthrow of Camulodunum. It may be that after the destruction of that unfortunate colony, the victorious army of Boadicea, in its triumphant march, attacked the station here, and destroyed town and stronghold, their blackened ruins serving to teach the Roman that it was necessary to fence his cities against even those he regarded as his slaves. The Roman undoubtedly returned, but not exactly to the old spot, for a sort of superstitious dread may have attached itself to the scene of so much slaughter and misery. Therefore, possibly he then, on the site now known as Blunt's Walls, threw up a stronger and more important fortress; but upon that also silence has settled down, the silence of mystery, the silence of the past, the silence of death.



Cuenca.

By F. R. McCLINTOCK.



HE completion within the last few years of the line of railway between Aranjuez and Cuenca has brought the latter place within comparatively easy reach of Madrid. It is true that the

trains between the two places are neither rapid nor frequent, there being, in fact, but one train in the day each way between Cuenca and the capital, and the start at both ends of the journey has to be made at a very early hour in the morning. The railway, moreover, stops short at Cuenca, so that, unless you decide to adopt some other means of locomotion, you have no alternative, when your visit to Cuenca is over, but to return by the way which you came. This being so, some people may be inclined to ask, is it worth while going thither at all? The present article is an attempt to supply an answer to this not unreasonable question.

Now we willingly admit that Cuenca is not rich in remarkable monuments. Leaving out of consideration for the moment a magnificent bridge, as to which a word or two will be said later on, there is only one monument in the city worthy of the traveller's notice—the cathedral, namely, which, although not altogether amiss, will not, in its present state at least, compare with the most noteworthy ecclesiastical edifices of Spain. Of works belonging to the Roman epoch there is no trace; and, with the exception of the highly picturesque old Moorish water-wheel which still does its work below the bridge of San Anton, traces of the Moorish occupation are not visible. The charm of Cuenca is, nevertheless, unmistakable, and lies in the unrivalled magnificence of its site, and in its general mediæval appearance. It would be impossible to imagine a situation more original and more picturesque. The city occupies the summit of a rocky eminence rising between two rivers—the Jucar and the Huécar—which almost surround it, and whose light-green waters meet at a point below the city, just above the bridge of San Anton above referred to. Beyond the ravines, or *hoces* as they are here called, in which these rivers flow, rise other still more elevated rocks overlooking and dominating the city almost completely.

The town rises like a majestic, but informal, pyramid on the rock on which it is placed, with the spire of the cathedral, surmounted by a bronze figure or *giralda* holding a banner in its hand, as the apex to the gigantic mass of rock and stonework. Standing in the ravines below you see above you

houses and churches perched on crags, and supported by solid buttresses or wooden props. Water trickles down the rocks with a pleasing murmur, at the same time affording nourishment to the creeping plants and shrubs which grow abundantly on their face.

The rivers are spanned at intervals by bridges, the most notable of which is the splendid *Puente de San Pablo*, already mentioned, over the rocky gorge of the Huécar. Massive, well-proportioned piers support five stately round arches, the height of the bridge from the lowest part of the gorge being 150 feet, and its length from rock to rock 350 feet. This fine bridge, now unhappily somewhat out of repair on the side next the city, deserves to be compared for grandeur and solidity with the best work of the Romans. It does not, however, owe its origin to them, but to a worthy canon, Juan del Pozo, a man of vast resources and lofty ideas, who caused it to be erected at his own expense, in order to facilitate communication between the city and his newly-founded Dominican Convent of San Pablo. Nearly half a century—from 1533 to 1589—was occupied in its construction, the principal glory of which belongs to Francisco de Luna, a native of Uclés. The cost of the work amounted to 63,000 ducats.

Besides this grand bridge, the cathedral is the only monument in Cuenca which need occupy our attention. It stands almost in the highest point of the city on a small *plaza*, the principal approach to which is under three arches supporting the *Casas Consistoriales*, or town-hall. Looked at by twilight, or from as great a distance as possible, the façade of the church, with its three portals and rose window above, produces a favourable impression; but a nearer inspection reveals the unwelcome fact that the original Gothic work has been ruthlessly marred and almost obliterated. This desecration is the handiwork of a certain philistine named José Arroyó, who was unhappily turned loose on the fabric in 1664. Not only did he substitute his baroque ideas in place of good thirteenth-century work on the outside, but he saw fit to pick out the nave with yellow and brown paint in imitation of stonework—an utterly unjustifiable proceeding, as real stonework being already in existence,

there was no excuse for imitation. The side aisles have luckily escaped Arroyó's paint, but their richly ornamented lights have been blocked up. He even attempted to break up the columns of the nave, and to substitute plain pilasters in their stead, an act of vandalism which happily stopped short at the first bay. As is usual in Spanish churches, the choir blocks up the central nave.

As we advance up the church from the west door the prospect improves, and Arroyó's disfigurements become less conspicuous. In the beautiful arrangement of the eastern portion, with its false transepts and radiating chapels, we find much on which the lover of Gothic architecture will dwell with delight. The arms, or rather ends, of the two transepts by no means correspond in style. That on the right still shows Gothic details; while in the northern arm we have, in the richly ornamented entrance to the cloister, a triumph of the plateresque art of the middle of the sixteenth century. This fine portal owes its origin to the munificence of Bishop Sebastian Ramirez, who employed an artist named Jamete to execute the work. A fine semi-circular arch, flanked by two immense fluted columns of the Corinthian order, adorned with wreaths and arms of the founder, occupies the entire width of the transept. A remarkable peculiarity of these columns is that they rest not, as is usually the case, on pedestals, but on elaborately ornamented brackets projecting from the wall. Figures of angels, apostles, and other scriptural and fanciful subjects cover the friezes and cornices. Above the capitals of the columns stand two colossal statues representing the old and the new law; between them a fine rose window, surmounted by a figure of the Eternal Father in the act of blessing, forms a fitting crown to the work. Purists in architecture will doubtless find fault with the exuberance of style displayed in this arch, and with certain incongruities in the details (such, for instance, as the indiscriminate jumbling together of sacred and profane subjects—saints and virgins being associated with tritons and centaurs and other creatures of the pagan world), but it must be owned that the general effect is rich and imposing.

About the year 1457, in the time of Bishop Barrientos, the apse of the church seems to

have been prolonged, and other alterations were carried out then and more recently in this part of the building, which are by no means improvements on the original work. The *transparente* at the back of the high altar is the work of the architect Ventura Rodriguez, and dates from about the year 1751—an epoch by no means favourable, either in Spain or elsewhere, to the production of works of genuine artistic merit. Neither here nor in the case of the more famous *transparente* in the cathedral at Toledo, are we disposed to admire material imitations of subtle rays of light and clouds done in stone, wood, or plaster, and the statues of Faith, Hope, and Charity by Francisco Vergara which adorn the pile do not evoke enthusiasm. The present high altar, a work of the same architect, although rich in the fine marbles and jaspers of the locality, is but a formal, academical erection, which serves only to make us regret the original Gothic *retablo* for which it has unfortunately been substituted.

Much more interesting and artistically important are the beautiful walnut doors of the *Sala Capitular*, with figures of the Apostles Peter and Paul, and a representation of the Transfiguration, and other minute adornments exquisitely wrought. The carvings on the right-hand leaf of the door are the best. The doors are hung in a rich plateresque framework, consisting of four columns, with a fine relief of the birth of Christ and figures of Faith and Hope. The portal of the adjoining chapel of Santa Elena is likewise plateresque. The next chapel, known as the *Capilla honda*, or *del Corazón de Jesús*, was under repair during our visit, but we were not thereby prevented from admiring its richly carved *artesonado* ceiling, reckoned one of the finest in Spain.

On the north side of the apse adjoining the cloister doorway stands the Chapel of the Albormoces or *de Caballeros*, rich in paintings, tombs, and illustrious memories. On this account we may well overlook the fact that, by its position, it somewhat unjustifiably blocks up the body of the church. This chapel is a possession of the celebrated Alborno family, established in Cuenca from time immemorial, and especially famous in the fourteenth century for its services to

Alfonso XI., for its resistance to Peter the Cruel in defence of Queen Blanche, and for its adhesion to the cause of Henry of Trastámara. The chief benefactor of the chapel was the great Cardinal Gil Albornoz, churchman, warrior, and politician, whose sepulchre is one of its principal ornaments. He died in 1364. Other members of the family have, in subsequent times, left their mark on the chapel, which explains the diversity of styles pervading its enrichments. The doorway, with its remarkable stone skeleton, is plateresque; the paintings of the principal *retablo*, by the rare artist Hernando Yañez, are of the early Renaissance period; while in the niches and windows of the chapel the Gothic influence prevails. The *reja*, said to be the work of a Frenchman, is fine. There are other noticeable *rejas* in this church, the finest of which—a masterpiece of Hernando de Arenas, dating from the middle of the sixteenth century—is at the entrance to the choir. These *rejas*, or wrought-iron screens, are, it need hardly be said, among the principal artistic features to be sought for in Spanish churches, and must on no account be overlooked by the traveller, as works in this branch of art attained in Spain a magnificence which other countries have not equalled. "The cathedrals and large churches of Spain," says Señor Riaño, "lent themselves in an admirable manner to the construction of objects of all kinds in ironwork, especially the railings enclosing the side-chapels or sepulchres, and the double screens required for the *Capilla Mayor* and *Coro*, owing to the ancient Spanish custom of constructing the choir in the centre of the principal nave of the cathedral."* The principal *rejeros*, or makers of these exquisite railings, a large number of which happily still exist, were Christobal Andino, Francisco de Salamanca, Domingo Cespedes, Gaspar Rodriguez, Francisco de Villalpando, Juan Bautista Celma, and others. The golden age of the art lasted from about 1520 to 1600. It is at Burgos, Toledo, Granada, Salamanca, and Seville,† that the finest *rejas* are to be seen; but those at

Cuenca, although they doubtless suffer in comparison, are far from being contemptible.

So much then for the cathedral. It was, to sum up, at one time a beautiful Gothic building; and, although ruthlessly marred by the hand of the despoiler, still presents many features of interest to the ardent ecclesiologist.

But, as already pointed out, it is not for the sake of its cathedral, nor even for the splendid bridge of San Pablo, that we come to Cuenca, but for the sake of the place itself. For not only are its position and general aspect so surpassingly magnificent, but every nook and cranny of it present pictures refreshing to the eye accustomed to the commonplace monotony of localities more *advanced* and more commercially prosperous. In the principal street of the city are old family mansions, with the coats-of-arms of their former owners emblazoned over the portals. Other quaint buildings hang suspended, as it were, over the rocky declivities, among which little gardens, blooming with trellised vines and fig-trees, are here and there interspersed. Added to all this there is the attraction of a picturesque population—the men with their rusty-brown, many-folded cloaks, slouched hats, knee-breeches, and sandalled feet; and the women with their rich brown complexions, and dark plaited hair, set off with gaily-coloured kerchiefs. On market-days, and on the occasion of the festival of some local saint, the peasantry crowd into the town, and the narrow winding streets and alleys are full of life and movement. Mules and donkeys abound, as is the case in most Spanish towns. In the matter of the lighting of its tortuous byways, Cuenca is still untouched by modern ideas. Feeble oil-lamps are the only illuminant at night, for gas has not yet made its way to so remote a spot. Meanwhile, the suburbs of the city are spared the disfigurement caused by hideous gasometers and their unsightly appurtenances.

Although there is no absolute certainty on the subject, it is not likely that the Romans and their Gothic successors were unaware of the strength and importance of so commanding a situation; but the name of the place, if any were then given to it, has long since been consigned to the limbo of forgotten

* *The Industrial Arts of Spain.*

† The *reja* of the *coro* of the cathedral of Seville was made by the ironmaster Sancho Muñoz, a native of Cuenca, in 1519.

things. In Moorish times, it first emerges into notice through the mists of the ninth century under the name of *Conca*. A strong garrison was now established in the place, which became, during the emirate of Toledo, a dependency of that kingdom. It was afterwards one of the cities which formed part of the dower of Zaida, daughter of Aben-Abed, Moorish king of Seville, on her marriage with Alfonso VI.* In subsequent years the fortress changed masters more than once; but finally passed into the power of the Christians in the reign of Alfonso VIII, after a protracted siege of nine months, assistance being rendered to his brother of Castile by Alfonso II. of Aragon in the task of reducing the place. The tradition that the surrender of the town on this occasion was owing to the treachery of a certain Martin Alhaxa, a captive of the Moorish king, and shepherd of his flocks, who admitted the Christians, covered with sheepskins, through a postern guarded by a blind Moor, is treated as absurd by serious historians. This acquisition conferred upon the kingdom of Castile the advantage of an extensive territory with an imposing frontier, formed, in its larger part, of the Serrania de Cuenca, which enabled the warlike Cuencans to sustain with good effect the War of the Reconquest. Their valuable services in this capacity, as well as their fidelity to Henry IV., and afterwards to Ferdinand and Isabella, earned for them certain valuable privileges and exemptions, as well as the much-coveted title of *muy noble y muy leal*, which the Catholic sovereigns conferred upon their city.

At the beginning of the eighteenth century, during the War of the Succession, Cuenca took the side of Philip V., and closed its gates to the Archduke Charles and his troops, commanded by the English general, Hugh Wyndham. The garrison succeeded in repelling the besiegers for a short time, but eventually capitulated. Some months afterwards the place was recovered by Philip, in

* The dower also comprised, among others, the following places: Huete, Ocaña, Velez, Mora, Valera, Consuegra, and Alarcos. The lady, as may be supposed, was at once converted to Christianity, after which she took the names of Maria Isabel. It must be remembered, however, that this being the peculiar period of Spanish romance, the real facts of history are not easily ascertained.

spite of a garrison of 2,000 men which defended it.

In the War of Independence, Cuenca suffered on various occasions from the depredations of the French soldiery, who respected neither the aged nor the sick—the only inhabitants who were unable to leave the city.

In the last Carlist War the ill-fated city also suffered much, since when its existence has been peaceful if uneventful.

Once famous for its learned institutions, its mint, its busy printing-presses, its industries in wool and other arts and sciences, Cuenca has now somewhat fallen from its former high estate. In its best age it produced many famous men, among the most illustrious of whom may be named the Cardinal Gil de Albornoz (already referred to); the architect Francisco de Mora; the silversmiths Alonso and Francisco Becerril and Christobal, son of the latter; the intrepid navigator Alonso de Ojeda; besides others famous in their day and generation.

The cathedral once possessed a costly and beautiful custodia by the brothers Becerriles above named. It was begun in 1528 by Alonso, whose work was continued from 1546 to 1573 by his brother Francisco. "It was a three-storied edifice, of a florid classical design, crowned with a dome, and enriched with numberless groups and statues, and an inner shrine of jewelled gold; it contained 616 marks of silver, and cost 17,725½ ducats, a sum which can hardly have paid the ingenious artists for the labour of forty-five years. In the War of Independence, this splendid prize fell into the hands of the French General Caulincourt, by whom it was forthwith turned into five-franc pieces, bearing the image and superscription of Napoleon."*

We were accompanied in our rambles through this remarkable old place by a youth named Juan, who officiated in the capacity of "boots" and light porter at the modest, but clean and homely inn (*Fonda de Madrid*) in which we were housed. Although eager to act as our companion, Juan was in no way fitted to qualify as a "guide" in the common acceptation of the term as used by tourists; for he was at especial pains to point out

* Stirling's *Annals of the Artists in Spain*, p. 162.

exactly the very things which we had *not* come out to see, such as the post and telegraph-office, the hospital, and other commonplace buildings recently erected in the new part of the town, whereas the grand views of the rock-built city, crowned with the gray Gothic towers of the cathedral, and its unmodernized streets and alleys, with which we were so much impressed, produced no effect whatever on his untutored mind. He had been accustomed to them all his life, and he thought nothing whatever about them. Like bold William of Deloraine before Melrose,

Little reck'd he of a scene so fair.

We were evidently a sore puzzle to him.

The traveller in search of social pleasures, ease, luxury, and gaiety, had better keep Cuenca at a respectful distance. The so-called man-about-town, and the mere votary of fashion, would be quite out of their element in such a primitive place, and would find it hopelessly dull. Those travellers, too, who expect "home comforts" and English newspapers wherever they go must seek such things elsewhere. But to those who can dispense for a while with the surroundings and appliances of modern civilization, and whose tastes lead them to gather wisdom and instruction from "the antiquary times," we would repeat the excellent advice given in Murray's indispensable *Handbook*, and urge them to start at the first opportunity for "this tumble-down, mediæval, and unmodernized city."



Barnes Church, Surrey.

IT must be a pleasant surprise to the traveller who, visiting Barnes for the first time, having crossed the now hideous Hammersmith Bridge and passed the last of a mile of very Victorian villas, turns a corner and comes upon Barnes Church, nestled in its rural churchyard with gray tombstones, and green graves shadowed by an ancient yew and secular elms. But

although the church is old-looking, there is nothing about it, at a first glance, to invite closer inspection. The square red-brick tower is evidently of no great antiquity, and the windows of the south side, fronting the road, are commonplace specimens of Perpendicular architecture. If, however—supposing him to have an eye for such things—our traveller has chanced to get a glimpse of the east end, he will have seen those graceful lancets which look like modern insertions, but are really traces—and the only obvious traces—of Early English work.

But Barnes Church is not devoid of interesting memorials of the past, three at least of which are worthy of note.

CHARITY SUB ROSÂ.

On the south side, a little to the east of the porch, enclosed by a neat paling, is a narrow plot of turf devoted to a few rose-trees carefully trained against the church wall. Over them is a small, plain tablet, on which the following words are inscribed:

Here lyeth interred Mr. Edward Rose,
Citizen of London, who departed
This lyfe the 3rd. of Ivly,
1653.

Edward Rose left by will five pounds to defray the cost of planting "three or more rose-trees" over his grave and enclosing them within "a frame or partition of wood," together with a further sum of twenty pounds for the purchase of a plot of ground for the benefit of the poor of the parish of Barnes. The rent of the Rose Acre (now fifty pounds a year) is distributed among various parochial charities.

Surely the worthy cit may be numbered among those whose actions "Smell sweet, and blossom in the dust."

THE SPINSTERS' BRASS.

And, on the floor beneath,
Sepulchral stones appeared, with emblems graven,
And foot-worn epitaphs, and some with small
And shining effigies of brass inlaid.

Wordsworth.

On the chancel floor, two or three paces distant from the altar, is the brass of which we give a reduced fac-simile from a photo-engraving of a rubbing.

Few, probably, of those whose feet have helped to keep this interesting relic bright are aware that it belongs to the days of the first Tudors. To the ears of the maiden ladies who nearly four centuries ago were laid to rest in the quiet little wayside sanctuary, "Bosworth Field" must have had a more modern sound than has "Waterloo" to ours. We are not told their ages, but it may well be that they had seen the wily face

of Richard the Third, and had listened with horror to the first rumours of the death of the two children of the fourth Edward.

In 1536, when the smaller monasteries were destroyed, and among the plunder hundreds of brasses were borne off, the metal in many a parish church was also "flaied from y^e graven stones," and probably hardly a brass would have been left had not the wholesale desecration of tombs been arrested



here lyeth Cath & Elizabeth daughters of John wylde
spinster and Anne his wyff which died ynghous & were
buried the yere of our lord god a thousand
CCCC and buy of whose soules Jhu have mercy



by royal proclamation. In the Puritan days of the succeeding century the work of destruction began again. We find one image-breaker boasting that he had destroyed a hundred and ninety-two brasses in fifty-two Suffolk churches. That our Barnes brass, with its obnoxious inscription fairly writ in plain English, escaped the Protestant iconoclasts would be remarkable were it not that its unworn condition seems to indicate that it was probably covered until recent times by one of those floored pews that

have often done good service by protecting similar relics.

A "PAINFULL" RECTOR.

The gilt-lettered inscription on the large oval tablet on the south wall contrasts curiously with the simple record on the spinsters' slab below. The black tablet is surrounded by a broad wreath of white stone, and surmounted by a coat of arms; the crest being a boar's head of fierce aspect.

It reads as follows :

MERENTISSIMO CONIUGI
CONIUX MERENTISSIMA.
TO THE BEST OF HUSBANDS
JOHN SQVIER, THE LATE FAITHFULL
AND (OH, THAT FOR SO SHORT A TIME)
PAINFULL RECTOR OF THIS PARISH : THE
ONLY SON TO THAT MOST STRENUOUS PRO-
PUGNATOR OF PIETIE AND LOYALTIE (BOTH BY
PREACHING AND SUFFERING) JOHN SQVIER, SOME-
TIME RECTOR OF ST. LEONARD'S, SHOREDITCH,
NEAR LONDON : GRACE LYNCH (WHO BORE
UNTO HIM ONE ONLY DAUGHTER) CONSE-
CRATED THIS (SUCH AS IT IS) SMALL
MONUMENT TO THEYR MUTUALL
AFFECTION.
HE WAS INVESTED IN THIS CARE AN. 1660, SEPT: 2,
HE WAS DEVESTED OF ALL CARE AN. 1662, JAN: 9
AGED 42 YEARS.

HENRY ATTWELL.



Bibliographical and Literary Notes on the Old English Drama.

By W. CAREW HAZLITT.

[*Having purchased at the time of publication a copy of my late respected friend Mr. J. O. Halliwell-Phillipps's "Dictionary of Old English Plays," 8vo., 1860, I followed my customary and, I suppose, incurable bent by making its flyleaves and margins a storehouse of such memorabilia as fell in my way; and the result, at the end of nearly thirty years, is that the MS. notes and corrections are exceedingly numerous, and in some places almost obliterate the text. I by no means restricted myself to bibliographical particulars not noticed by the Editor, but set down everything which I saw or heard in any way tending to improve the book on its possible reproduction.*

As some of the entries made by me are of a general tenor and do not refer to items specified in the alphabet, I shall commence in this first paper with a series of preliminary jottings bearing on the subject, yet not immediately ranging under any head.]

MISCELLANEOUS MEMORANDA.

IN MS. Ashmole 1729, art. 82, is a letter from the Lady Arabella Stuart to Mr. Edward Talbot, stating that she had been unjustly accused of contriving a comedy and he a tragedy.—16 Feb. [no year].

Warton thinks that the *Comediola* said to have been written by Sir T. More were merely the allegorical hangings with verses which he composed while in his father's house.—*H. E. P.* iii., 386-7, ed. 1824.

Among the MSS. of the Earl of Charlemont, which were to have been sold at Sotheby's in August, 1865 (if they were not in the number of those things destroyed in the fire), Lot 227 contained a series of fifteen old plays, of which the following do not appear to have been published or to be otherwise known :

1. Dicke of Devonshire, a tragi-comedy. [I shall mention this again.]

2. Warr hath made all freinds : a true chronicle history [on the subject of Edmund Ironside].

3. The fatall Maryage, or a second Luceatya.

4. The Two Noble Ladys and the converted Conjurer, a Trage-comicall Historie of the tymes, acted with approbation at the Red Bull, in St. Johns Streete, by the Company of the Revells.

5. Loves Changelinges Change [a play founded on the story of Musidorus and Pyrocles in Sydney's *Arcadia*].

6. The Lanching of the Mary, written by W. M. Gent in his return from East India, A.D. 1632 ; or the Seaman's honest wyfe.

Attached to this MS. was the original license by Sir Henry Herbert : "This Play, called y^e Seaman's honest wyfe, all y^e oaths left out in y^e action as they are crost in y^e booke, and all other Reformations strictly observed may be acted not otherwyse, this 27 June, 1633.—HENRY HERBERT." "I command your Bookekeeper to present mee with a fairer copy hereof, and to leave out all Oathes, prophane, and publick Ribaldry, as he will answer it at his perill.—H. HERBERT."

The references to the Revels' Accounts in this work (Halliwell's *Dictionary*), for proof of the performance of sundry plays by Shakespeare and others at Court, etc., ought to be carefully considered, as well as the statements based on them, in a second edition, as these entries are now regarded as more than suspicious.

In the *Antiquarian Repertory*, ed. 1807, i. 171, will be found an account of curious masques performed before Robert Dudley, Earl of Leicester, in the Low Countries, in 1585.

In 1820 appeared a volume containing certain masques performed before Queen

Elizabeth, taken from a coeval copy in the MS. collections of Henry Ferrers, Esq., of Baddesley Clinton, co. Warwick, and edited by the then possessor of the Ferrers MSS., Mr. William Hamper, of Birmingham.

In July, 1607, James I. dining with the Court of the Merchant Taylors' Company, Ben Jonson was employed to prepare "a speech, musique, and other inventions."—Wilson's *History of M. T. School*, i. 171.

Mr. F. S. Ellis told me (December 10, 1864) that a gentleman at Leipsic has a fragment of a large sheet, on which is printed in types formed from a block and of a very large size, an English Miracle Play. In its perfect state it seems to have been intended to attach to a church door or any other suitable place.

I breakfasted at Brompton with Mr. Halliwell-Phillipps, December 18, 1886, and he told me of the fine collection of old plays bound up in volumes at Gloddaeth, a seat of the Mostyns in North Wales, near Llandudno.

In the *Private Correspondence of Jane, Lady Cornwallis*, 1842, p. 138, Sir N. Bacon, writing from Court to his wife, says, under date of February 1, 1625-6, "To morrow or Wednesday, the Queen's mask is to be shewen, w^{ch} is in the manner of a play, she being a speciall actor in yt."

Dec. 20, 1865.—Mr. Parker, the American agent, told me that he had instructions to collect materials here for a new edition of Marston's works in five volumes. He was to buy the old editions, the paper, and even the type, the last of which he could not do. There were 225 copies to be printed on small paper, and 49 on large.

The publisher, Mr. W. Pickering, had also projected an edition of this dramatist to have made four volumes, and to have been edited by Mr. Dyce.

It may be desirable to consult for this matter, *inter alia*:

Sir James Whitelocke's *Liber Famelicus*, ed. Bruce, p. 12.

Arber's Introduction to Fish's *Supplication for its Beggars* (1529).

Manning's Memoirs of Sir Benjamin Ruddyard, 1841, especially the *Noctes Templariæ* there inserted.

THE PREFACE.

Langbaine originally printed his book in 1687, under the title of *Momus Triumphans*;

then a second time, in 1688, as "A New Catalogue of English Plays, etc.;" and thirdly, in 1691, in the form in which it was adopted as the basis and groundwork of Mr. Halliwell-Phillipps's *Dictionary*.

In the present work, although it is stated here that no notice has been taken of the works of a non-dramatic character mentioned by Baker and others, as a matter of fact numerous items, which had no claim to admission, find a place.

THE DICTIONARY.*

Absalom.—This Latin tragedy was the production of Thomas, not John, Watson, Bishop of Lincoln, and afterwards of Winchester. It is referred to in Ascham's *Schoolmaster*, written in 1563, ed. 1571, fol. 57.

Actæon and Diana.—This droll is reprinted also in Chetwood's Collection, 1750.

Adam.—An Anglo-Norman drama on this subject is noticed in *Notes and Queries* for April 9, 1870.

Adelphoi [not *Adelphe*].—This Latin play was performed at Trinity College, Cambridge, February 27, 1612-13, with the *Sycophant*; and again, March 2, 1612-13. Another copy is in a MS. volume in the Huth Collection.

Adoration of the Shepherds.—This forms one of the Chester, Coventry, and Widkirk (or Towneley) series of miracle-plays. But see note to *Privy Purse Expenses of Elizabeth of York*, edited by Nicolas, p. 222.

Adventures of Five Hours.—Sir Samuel Tuke first mentions in the preface to the 4to. edition of 1671, the fact that Calderon's play had been recommended to him by the King. In the quotation from Evelyn's *Diary*, December 23, 1662, "Sir George Tuke" is a slip of the pen, which ought to have been corrected. Nor is the diarist right in saying that Tuke borrowed the plot only, since his piece is little more than a paraphrase of the Spanish, and such indeed he admits it to be.

Æsop's Crow.—The allusion to this by Baldwin occurs in the argument to his little book called *Beware the Cat*, 1561, 1570,

* The titles printed in italics are omitted by Halliwell-Phillipps.

- 1584, 1652. See my *Book of Prefaces*, 1874, p. 73.
- Agio*.—At pp. 27-8 of Alley's *Poor Man's Librarie*, 1571, are certain verses which are recited in a certain interlude, so called. Compare *Egio*, which is described under that head as "an interlude written about 1560." Perhaps the same production.
- Aglaura*.—There is a poem "Upon Aglaura in folio" in *Musarum Delicia*, 1656. I regret that I did not collate this folio edition in my edition of Suckling.
- Agrippa*.—The correct title of this play is in my *Collections and Notes*, 2nd series. It is a translation.
- Alarum for London*.—The title should be *A Larum for London*.
- Alexander and the King of Egypt*.—A mock-play performed by mummers. See Brand's *Popular Antiquities*, ed. 1813, i. 281.
- Alexander and Lodwick*.—Webster, in his *Dutchess of Malfy*, i. 2, *prope finem*, alludes to "the old tale of Alexander and Lodwick." A ballad on this subject is noticed in my *Handbook*, 1867. It is the same story as *Amis and Amiloun*. What is supposed to be a Dutch translation of Slaughter's play appeared at Amsterdam, 4to., 1618. See my *Collections and Notes*, 1876, p. 6.
- Alexander the Sixth*.—It is absurdly suggested that this drama on the history of the pope of that name may be the same as the *Alexandrian Tragedy*, by Sir William Alexander, Earl of Stirling.
- All Fools*.—By George Chapman. In a few copies of this play occurs a dedication to Sir Thomas Walsingham, of Chiselmurst, Kent, the same gentleman to whom Marlowe and Chapman's *Hero and Leander* is inscribed by Edward Blount, the publisher. But as *All Fools* is also dedicated to Walsingham, *Hero and Leander* may have also been so at the instigation of Chapman. Blount's name occurs as the publisher of the first and second sestyad in 1598, but not of the entire poem in the same year, although he signed the dedication.
- All for Money*.—By Thomas Lupton, 1578. The true title of this drama is in my *Collections*; and it may be stated generally that the professed bibliographical minutiae given in the *Dictionary* are almost uniformly untrustworthy.
- All is True*.—The text says: "Of this piece [mentioned by Sir Henry Wotton, under date of 1613] there is no other account on record." But from the prologue to Shakespeare's *Henry VIII.*, it seems to me very likely that this was either the original title by which that drama was brought on the stage, or a second title, eventually dropped when printed in 1623. It may have been revived in 1613, indeed, under the title here given.
- All's One*, etc.—The title given here is merely a headline on the leaf following the title to *A Yorkshire Tragedy*.
- All's Well that Ends Well*.—This is mentioned in the list at the end of the Old Law, 4to., 1656, as if it was then in print separately. No such edition is known.
- Alphonsus*.—By George Chapman, 1654. Langbaine, I conclude, is answerable for the strange jumble which this article exhibits. I hardly know what he means by saying that Chapman wrote the play "in honour of the English Nation." The account ought to be re-written.
- Aluredus*.—A Latin tragi-comedy, by William Drury. It was originally printed at Douay, 12mo., 1620.
- Amorous War*; *Amyntas*.—These articles require re-writing from my *Collections*.
- Andria*.—The *Andria* of Terence in English was licensed for the press, with the Eunuch of Plautus, in 1600, probably to form a volume together. See—as to the English version from the press of Rastell—Warton's *H. E. P.*, 1824, iii. 207.
- Antipo*.—The tragedie of Antipo, by Francis Verney, 1622. Written in couplets, and divided into five acts. An unpublished 4to. MS., formerly in the Lee Warly collection, near Canterbury.
- Antonie*.—This article is in need of being re-written.
- Antony and Cleopatra*.—No early separate edition is known; but it was licensed for the press May 20, 1608.

Appius and Virginia.—By R. B., 1575. The book says, "By R. P., 1576." The old text is wretchedly corrupt.

Arden of Faversham.—In 1866, at any rate, the room in which this murder was committed was shown at Faversham, as well as the spot, or at least the lane, where Black Will at first tried to waylay Arden.

Aristippus.—By Thomas Randolph. This might be re-written from my Notes. I deeply lament that I omitted in my edition of the poet to collate the first edition of 1630, which is the most correct.

Arraignment of London, The.—A play, by Cyril Tourneur and Robert Daborn. See Dodsley's *O. P.*, ed. 1825, iv. 283.

Arthur.—Surely Langbaine ought to have been corrected when he speaks of Nicholas Trott as the author of a drama on this subject, which he (Langbaine) never saw. Trott, in fact, wrote the Introduction to *The Misfortunes of Arthur*, 1587, of which a full account is given in my *Collections*, and which I insert in my Dodsley.

Arviragus and Philicia.—A, if not the, MS. of this play, by Lodowick Carliell, 1639, occurred in Quaritch's Catalogue, 1884, No. 21886.

Asmund and Cornelia.—See Bacon's *Conference of Pleasure*, ed. Spedding, xix. I take this to be a misreading for *Gismund and Cornelia*, and to refer to two distinct productions—*Tancred and Gismunda*, 1591; and Kyd's *Cornelia*, a translation from Garnier.

As You Like It.—On August 4 [? 1600] was entered at Stationers' Hall "As you like yt, a booke;" but no such edition, if it ever appeared, has come down to us. See Dyce's 2nd ed. of Shakespeare, ii. 72. It is to be remarked, however, that in the list of plays at the end of the "Old Law," 1656, this is mentioned with "All's well that ends well," as if it were then in print by itself.

Aulularia.—This play of Plautus was performed before Queen Elizabeth on her visit to Cambridge in 1564. It was doubtless in Latin, and was probably never printed.

(To be continued.)

VOL. XX.

The New Gallery.

T will hardly be expected that a small collection, numbering not more than two hundred and fifty works (exclusive of designs and sculpture), such as is now on exhibition at the New Gallery, will afford very much calling for comment in these columns. Moreover, if there be anything of novelty, one may naturally suppose it will assume the shape of some emulation of the French "impressionist" school, or other latest freak of fashionable art.

Small wonder, then, if the art critic of the *Antiquary* finds himself in much the same plight as those people of old who complained that they had to make bricks without straw.

Nevertheless, there are to be found at the New Gallery a few illustrations of old-time life which the student of the past can hardly fail to regard with interest, both on account of their intrinsic merit, and for what they suggest or recall.

Conspicuous amongst these are two small pictures by distinguished royal academicians, contributions whose value is not to be measured by the size of the canvas. These hang in juxtaposition in the west room, and are, respectively, "A Roman Boat-race," by E. J. Poynter (5), and "A Favourite Author," by L. Alma Tadema (8).

Judging by the line appended to the former in the catalogue,

"Four ships from all the fleet picked out will first the race begin with heavy oars,"

Mr. Poynter seems to have got his subject from the description of the galley-race which forms part of the Funeral Games with which pious Æneas, when he had reached the shelter of the Sicilian shore, celebrated the anniversary of the burial of Anchises.

But the theme does not much inspire the artist apparently. In his picture there is nothing of the excitement of a race: we do not hear

"The cheers redouble from the shore."

All is as silent, and well-nigh as calm, as the

c

blue hills which bound the horizon. Nor can it be said that

"Up soars to heaven the oarsmen's shout,"

still less that

"The upturned billows froth and spout."

The stately ships glide over the placid waters of the bay, whose bosom is hardly disturbed, and neither galleys nor oars seem to leave wake or foam behind them: here is nothing of the "wild uproar" of which the poet sings; for, indeed, the picture consists mainly of a fair, but very English-looking girl, who, seated in a pleasure-boat, holds a basket of cherries in her lap, and looks with unmoved face upon the great *Shark*—or *Centauree* is it?—sweeping by. 'Tis true we are not in the arena, and there is no scent of blood in the air to stir the pulse of this somewhat languid "Pyrrha," but has she no brother, no lover in the contending ships, whose thirst for victory she may partly share?

Her costume is admirably painted: the beads around her neck are a triumph of realism: but the flesh tints of the figure leave something to be desired, and the difficulties of the drawing of the forearm hardly seem to be overcome with the artist's accustomed skill.

On the deck of the nearest galley are pavilions, and columns with small statues of winged victory, and shrines with incense burning before them; and high upon the *puppis*, or poop as we call it now, *Cloanthus* invokes the powers of ocean to grant him the prize.

In friendly rivalry with this painting hangs another classical subject—the above-named "Favourite Author"—wherein the repose which, to our mind, detracts from Mr. Poynter's picture is altogether in place, and lends a potent charm to this finely felt and exquisitely expressed work by Mr. Tadema. We are shown the corner of a *triclinium*, in whose cool retirement two refined female forms are seen clad in summer drapery, one—the listener—with blonde hair, lies prone upon soft cushions, while upon the marble floor, and at her side, is seated a dark-haired sister or friend, whose face seems, by a nice discrimination, cast in a more intellectual mould; the latter has a long roll of parchment upon her lap, from which she reads aloud. Outside is the *hortus* and olive-groves steeped in brilliant sunlight, amidst which

gleam the capitals of columns; and beyond we get a delicious peep of the blue *Ægean*, flecked with white sails, over which rises some distant isle.

The technique of this delightful work may be termed perfect.

Hard by is a painting which, if it did not bear the time-honoured name of G. F. Watts, R.A., probably most would unhesitatingly assign to Mr. Whistler, and be ready to affirm that it was a thoroughly characteristic example of that audacious artist. It is called the "Sea Ghost" (17), and we commend it to the interpretation of some gifted member of the Psychical Society.

We must confess to a feeling of disappointment with Mr. Watts's "Fata Morgana" (57). It is "old masterish" in feeling, rich and powerful in colour; but surely the fabled sister of Arthur, and pupil of Merlin, is too material for a "Fay," and her drapery is heavy, floats not, and is, indeed, somewhat opaque.

"*Omnia vincit amor*," and in the picture of Eros, somewhat oddly termed "Good Luck to Your Fishing" (33), the artist is at his best, and the little rosy god leads us captive once again; with rounded limbs and curly head, his purple wings aglow with lovely colour, Cupid floats on a summer sea. We meet with him once more, though it must be owned in less attractive guise, in Miss Dorothy Tennant's "Rival Suppliants" (241). And now before we leave the illimitable main, and the wonders of the mighty deep, let us turn to a striking work which dominates the end wall of the north room.—we mean "Neptune" (114), by C. N. Kennedy; here we behold on dolphin's back the young god of the seas, the brother of Zeus.

His eyes are piercing, his hair is wild and dark. With animated gesture he holds aloft the trident, emblem of his sovereignty; his manly form glistens with the spray of rolling waves, for both he and Amphitrite, whose golden locks float in the breeze, are nude, and so is the young Triton who forms the trio.

This is an ambitious picture, but such is the admirable vigour and freshness with which it is treated, that the spectator is carried away perforce, and in the words of Keats' poem, from which the subject is taken, is "foamed along."

Probably from the fact that the Romans were not a seafaring people, but few representations of Poseidon have come down to us from antiquity. Of these the Dolce Gem is, perhaps, the finest. At Rome, his prominent connection was with the horse and the race-course, and his only temple stood in the Circus Flaminius.

No. 24 may be Mr. Walter Duncan's "Hero," but we take leave to doubt if Leander was ever such a woebegone youth as is here depicted.

It is hard to understand why so prominent a place is given to Mr. L. F. Muckley's "Autumn" (34), or why this long-drawn-out, epicene figure, apparently in an advanced stage of decomposition, and whom Melancholy hath marked for her own, should be thus styled.

It may be doubted whether Mr. Hallé will enhance his reputation by the picture he terms "Vates" (46); the lady—who, by the way, is *not* lifting "with prying hand the veil of Fate"—appears to have no chest nor waist to speak of.

Mr. Albert Goodwin ingeniously calls his clever cloud-painting the "Gate of Zoar" (67), and explains it by a text taken from Genesis, telling us that fire and brimstone were rained upon Sodom and Gomorrah out of heaven; but, sooth to say, these Cities of the Plain remind us of the well-known lines in the *Critic*:

The Spanish fleet thou canst not see—because
—it is not yet in sight.

So here we find but little of Sodom and Gomorrah, but a good deal of a grand sky, such as the painter may have seen over the western main from Ilfracombe, where he probably painted the picture.

"The death of Ulysses" (77). Please, Mr. Richmond, how and when did he die, and where? Surely not amidst the rolls of matting, or the Oriental carpet-store here represented.

It is hard to accept Mr. Weguelin's somewhat dissipated and bismuth—ballet girl—complexioned nymphs as types of Greek maidenhood, as we presume he would have us do in the "Garden of Adonis" (102); and if these strike us as theatrical, what shall we say of Mr. Sargent's daring picture of "Miss Ellen Terry as Lady Macbeth"? (110). As a "tour de force," as art *quâ* art—it reveals

astounding power and originality; her green and blue beetle-winged gown, from out of which her flesh gleams, the red hair, the painted lips and ghastly face have a lime-light effect which none can gainsay; but whether this shall be accepted as high art, as a thing of beauty and a joy for ever, is altogether, so it seems to me, another question.

It is pleasing to turn from this lurid picture to the sober realism of "Nearly Ready," by Mrs. Alma Tadema (98). Methinks this is some burgomaster's only daughter, an heiress, very likely, a spoilt child certainly. 'Tis service-time, her mother is ready to go to the "Groote Kirke" close by, but the child's green gold-laced gown is not quite fastened. She stands before an oak wardrobe with goodly store of raiment, in which every detail is painted with Dutch precision and perfectness, rare in these days of "impressionism"; all the accessories, the polished floors, the open window through which mellow sunlight streams, and low-toned brick buildings are seen, are full of local truth and quiet charm.

The like restful feeling is carried still further in the same artist's little picture, called "A Summer Sabbath" (19), wherein we are shown "a neat-handed Phyllis" presumably, who—with a ponderous tome, printed, I'll be sworn, at Amsterdam, and embellished with many a quaint woodcut, lying open at Amos v.—has succumbed to the drowsy influences of the family Bible and a July afternoon.

J. J. FOSTER.



On Chronograms.

BY JAMES HILTON, F.S.A.

(Continued from the *Antiquary*, vol. xix., p. 216.)

VI.



T the city of Trier, as it is called in German, Trèves in French, and Triveri, Treveris, or Augusta Trevirorum by the old Romans, chronograms had a flourishing time, to judge so by the examples which have come under my notice. The following extracts will show that among the prince-bishops of Trèves the Franconian family of Schönborn held an illustrious position, and on reference to my

published volumes (*Chronograms*, 1882, pp. 473-480, and *Chronograms continued*, 1885, pp. 270-300), it will be seen that other members of the family held prince-episcopal rank at Bamberg, Würzburg, and Mayence, and that special record of them is preserved in chronogrammatic literature. The *Series Episcoporum Ecclesiae Catholicae*, 4to., Ratisbon, 1873, by P. B. Gams, is a most useful book of reference as to the bishoprics and the chronological lists of prelates of the Roman Church, continuously from very early dates.

The first which now comes in order of date is a laudatory composition, entirely in Latin, addressed to Carl Caspar, Archbishop and Elector of Trèves, on his inauguration in 1652, contained in a tract, folio, pp. 28, bearing this title: "Elogia paralella sacerdotis et petrae dicata reverendissimo . . . Carolo Casparo archiepisc: et electori Trevirensi, &c. . . Cum Deo auspice sacerdotio sacro inauguraretur. A Colleg: Academ: Societ: Jesu. Anno Christiano CI^o. DC. LII." A second title: "Ecce sacerdos magnus.

Ecce Sacerdotem Magnum. Cur cætera linquis?
Non nisi post vitam hæc addere verba licet.

[Here his portrait.]

VIVAT PATRÆ PATER
CAROLVS CASPARVS
ARCHIEPISCOPIVS ET ELECTOR } = 1652.
TREVIRENSIS,
VIVAT, AMANTERQVE REGAT."

The purpose of the tract is to draw parallels between him and firmness of character as represented by the word "Petra," a rock, by quotations from the Bible, where the word is used in that sense, also by Latin poems, epigrams, and paraphrases on the idea. There are no more chronograms until the last page, where an invocation to the Virgin Mary concludes with this hexameter date—Anno quo, HOSTIA PRIMA PETRÆ TREBETAS DELECTAT ET ASTRA=1652.

There is another work as I gather from Backer's *Bibliothèque des Écrivains de la Compagnie de Jésus*, but I am unable to meet with it, viz.: "Ludus quadruplex in Petra. Prælusiones, Prolusiones, Collusiones exhibens Honori et Amori . . . Domini Caroli Caspari de Petra . . . Coadjutoris Trevirensis . . . Anno quo,

ÆDES MAGNA IN PETRA LOCATA EST.

Augustæ Trevirorum . . . 1651," fol. 12 ff. From this it would appear that he was co-

adjutor prior to his election to the higher rank in 1652.

Francis George, Count of Schönborn, Elector Archbishop of Trèves (he had many other titles of territorial and personal dignity), was consecrated in 1729 at Bamberg by his brother Frederic Charles Schönborn, Bishop of Bamberg and Würzburg. On that solemn occasion the Jesuits at their college at Bamberg composed and printed an elaborate Latin address consisting of figurative and flattering odes in varied metre in a tract (folio, pp. 34, Brit. Mus., 12301, m. 16), with a title filling two whole pages boldly printed, commencing thus: "Frater a fratre, Aaron a Moyse olim in umbra: hodie in luce sacerdos magnus inunctus . . . (and concluding):

Anno quo
HÆC, VIX ALTERI VISA, LÆTA BAMBERGA VIDET.
Die 28. 30. Octobris 1729."

At page 3 the event is thus mentioned and dated, and the fraternal relationship of the two prelates elucidates the leading words of the title-page:

HOC ANNO BAMBERGÆ
FRATER GERMANUS A FRATRE GERMANO
ELECTOR TREVIRENSIS
AB
EPISCOPO
BAMBERGENSI ET HERBIPOLENSI } = 1729.
PRESBYTER ET ARCHIEPISCOPIVS
CONSECRATVS FVIT.

Then follows a Latin poem which concludes with this distich:

Quis mihi tunc plausus? Quæ gaudia? Quisque triumphus?

Tunc hæc in pario marmore verba dabo.

FRANCISCO GEORGIO
ARCHIEPISCOPO ET ELECTORI
TREVIRENSI.
FRIDERICO CAROLO
EPISCOPO ET PRINCIPI } = 1729.
BAMBERGENSI ET HERBIPOLENSI
FRATRIBVS
FELICITAS!

The remaining pages of the tract are filled with allegorical odes and poems, curious but not chronogrammatic.

Connected with the foregoing tract, and immediately following it, is a tract of four pages folio, two of which contain the title; the third, an explanation of the pontifical vestments and special privileges belonging to the prince-bishops of Bamberg and used by them since the year 1053; the fourth, a set

of fifteen chronograms of the year 1729, printed in the form of a pyramid. This tract was put forth when the Archbishop of Trèves, Francis Charles von Schönborn, was solemnly invested, by his brother Damian Hugo Philip von Schönborn, Cardinal Bishop of Spire, with the "Pontifical Pallium," in the cathedral at Bamberg on 23rd October, 1729. The title-page commences thus:

PONTIFICALE PALLIVM
PECVLIARIS PRÆROGATIVA
EPISCOPIS BABENBERGENSIBVS } -1729.
CONCESSA,
breviter explicatum
quando,
etc., etc.

The last page of the tract is filled with fifteen chronograms alluding to the event, printed in the form shown below; each chronogram, as indicated by the asterisk, makes the date 1729. Francis Lothar, therein mentioned, was Bishop of Bamberg from 1693 to 1729, afterwards Bishop of Mayence; Frederic Charles was Bishop of Bamberg from 1729 to 1746; and Damian was Bishop of Spire from 1716 to 1743. The pyramid chronograms allude to them as a triad of brothers, three suns to enlighten the world. The last line of the pyramid consists of the exact words of the passage quoted from the vulgate version.

A
D E O
OMNIA HÆC
FACTA SVNT,
QVÆ SEQVNTVR,
PLÆ GRATA POSTERITATI.*
EST FONTIS SVPERINDVCTA
NVES, RAPTA IN ASTRA,
AVREO TERRAS IMBRE VT
RECREARET.* ENIGMA EST,
SED PATET IN SOLE, QVI
ECLIPSIN NVPER PATIEBATVR
IN IANVARIO.* FVERAT SOL ILLE
FRANCISCVS LOTHARIVS
ELECTOR, PRINCEPS MOGONVS ET
PRÆSVL BABENBERGÆ,* ORTVS EX AN-
TIQVA ET PERILLVSTRI DOMO, SCHON-
BORNIANÆ,* RADIIS VT VIRTVTIS, ITA ET
SAPIENTIE ORBE TOTO LONGE CLARISSIMVS*
DEFECIT IPSVM GLORIOSÆ LVX VITÆ,*
QVANDO PIIS VOTIS NESTOREOS NESTORI DIES
SVBDITI, ANNO INCHOANTE, SVNT APPRECATI.*
VNDE LVCTVS FAMILIÆ, ET PROPE TOTIVS
TEVTONIÆ,* SED REVIXIT BONVS PRINCEPS IN
FRIDERICO CAROLO EPISCOPO ECCLESIAE
BABENBERGENSIS, NEPOTE,* QVI A DAMIANO
HVNONE, EPISCOPO SPIRENSI, FRATRE, PALLII HONORE,
PIO RITV, ORNATVS EST.* A QVO FRANCISCVS GEORGIVS
ELECTOR TREVIRENSIS INITIABITVR PRESBYTER ET ARCHIEPISCO-
PVS. TER VIVAT! VIVAT! VIVAT! HÆC FRATRVM TRIAS.*
HI TRES SVNT SOLES, QVI POST TVA FATA, LOTHARI,
DEVOTAS REPLENT OPTATO LVMINE TERRAS.*

ITA
SCILICET FONS, SCHONBORNIANE, CONVERSVS ES IN
SOLEM, ET FACES HONORIS VBIVÈ IACIS.*

AST ET
ERIS FONS AQVARVM, CVIVS NON DEFICIENT AQVÆ.
Isaie lviii. 11.

A tract of eighteen pages folio [Brit. Mus., 9930, h.] describes the honour done to Francis George, Archbishop of Trèves, on his visit to the monastery of Meinfeld in 1730. The title-page is as follows:

"DEBITA TESTIFICATIO
HONORIS, AMORIS, OBSERVANTIAE, } = 1730.
VERAQVE SVBIECTIONIS,

Quam reverendissimo et eminentissimo Domino D. Francisco Georgio, archiepiscopo Trevirensi sacri Romani imperii principi electori, &c. . . domino suo clementissimo Monasterium et Satrapia Meinfeldiae exhibebat,

Quando
EI PRÆSENTI MENSE AVGVSTO
TOTA ISTA SATRAPIA IVRATÆ FIDELITATIS } = 1730.
VINCLO SE OBSTRINGEBAT.
Confluentiae

Typis Joannis Francisco Krabben, Typ. Aulici."

The church and monastic buildings decorated with emblematical statues, pictures, columns, pyramids, were approached through a triumphal arch, etc., with inscriptions in honour of the occasion, designed especially to set forth the merits of the Archbishop, with allusions to his armorial shield and his illustrious lineage. The inscriptions in chronogram are fifty-three in number, but as they have particular application to the decorative works to which they were appended, they hardly convey their meaning to the reader when transcribed apart from them and the accompanying notes and explanations. That the tract itself does not give us all the inscriptions may be inferred from these words which follow the mention of some statues and chorographs which were put up in the forecourt of the monastery:

"Plures quidem tam ante curiam, quam alibi erant inscriptiones et imagines, sed hæc brevitatis causâ in typo omisa sunt, quæ omnia uni huic voto includantur:

"TRIVMPHVS
FIDELITATIS, ET PIETATIS
A SENATV POPVLOQVE TREVIRENSI } = 1754.
IVRATÆ, NVNC RENOVATÆ
Sive

Porta triumphalis

eminentissimo . . . Francisco Georgio Dei gratia archi-episcopo Trevirensi, . . . erecta, et a devotissimâ Musâ carmine panegyrico explicata, et adornata anno,

QVO POST VIGINTI QVATVOR ANNOS TER FAVSTI
REGIMINIS IVBILÆA PLVRA DEVOTÈ PRÆCABATVR." = 1754.

The chronograms do not possess sufficient independent character to be read with interest apart from all other surroundings in the tract; there are fifty-three in all. A few

DELICIVM PATRIÆ TREVERENSIS NESTOREOS
VIVE ANNOS ET SOSPES VALE." = 1730.

And so the tract ends.

A festival held in the name of the Senate and people of Trèves to congratulate the Archbishop Frederic Charles on reaching the twenty-fifth year of his reign, is described in a tract [folio, pp. 42, Brit. Mus., 11409, h.]. A triumphal arch ornamented with a series of "columns" was erected with allegorical and pictorial decorations, and chronograms to denote their meaning. These are accompanied, in the tract, by "epigrams" and sets of Latin verses of ten or twelve lines each, some being entirely in chronogram. Each column is made appropriate to a year of his "glorious reign" progressively up to the twenty-fifth, but the chronogram dates are 1754 throughout. Probably the triumphal arch was what is now called the "Porta nigra" dressed up for the occasion, the well-known Roman gateway at one entrance to the city. The title-page commences thus:

extracts will suffice. The "Genius" of Trèves is supposed to say (alluding, perhaps, to his birthday in April):

SEXCENTOS CANVS VIVAS, FRANCISCE! IN APRILES; } = 1754.
SÆCVLA MVLTA GERAS, LVSTRAQVE FAVSTA PERAS!

The "Genius" of the empire wishes the Archbishop may live for another twenty-five years:

IMPERIO, SERVANTE DEO, IVBILARIE! VIVAS, } = 1754.
ET VALEAS LVSTRIS FLOREE QVINQVE NOVIS!

A shield bears the emblem of Austrian rule, the golden "apple," or orb, in the sixteenth year of his reign—a time of war :

AVSTRIA DVRABIT, PAX ET TRANQVILLA BEABIT } = 1754.
VT BELLONA FVRET, MOX TENEBROSA RVET.

On the same page with the foregoing chronogram is this cabala :

1 1 2 4 3 2 3 3 2 5 4 3 531
Da pacem Domine in diebus nostris, quia
4 2 135 53 5 2 4 4 3 33 5
non est alius, qui pugnet pro nobis, nisi tu
25 4 2
Deus noster.

The key to it consists of the five vowels which are to represent numerals thus :

1 2 3 4 5
a e i o u. The vowels in each word have the corresponding number over them. These must be placed together

(as in the margin), then the totals of the words must be added up for the grand total, which will be the intended date. The words themselves are a prayer for peace (*i.e.*, Give us peace, O Lord, in our days, for there is none other who can fight for us, but thou our God). The date is 1745, and it is explained that in the latter part of the year 1744 the Archbishop offered up a public prayer in the words of the cabala, which was answered in the year following by the restoration of peace. The people wish a very long life to the Archbishop in the following lines :

Multiplicentur tibi anni. Prov. iv. 10.
SEXCENTIS VIVAS, ORO, IVBILARIE LVSTRIS,
ET TVA SINT SVPERIS TEMPORA FAVSTA DONIS,
DEVINCIT TIBI SE, NOSTERQVE, OMNISQVE SENATVS,
AVSPICIIS OPTANS VSQVE SVBESSE TVIS.
SENSIT SÆPE TVÆ EXOPTATA LEVAMINA DEXTRE
HINC PIVS OBSEQVIIS SE LIGAT IPSE TVIS.
VT VIVAS CANOSQVE DIES, AVRASQVE SVAVES,
CORDIS SVSPICIIS OBSIDET ASTRA PIIS.
EXCONSVL, CONSVL, PROCONSVL CHARA PRECANTVR,
ATQVE MAGISTRALIS TVREA VNIVERSA FORL.
Clamavit omnis populus. 1 Reg. x. 24.
ANTIQVVS MERITIS VIVAS LONGÆVIOR ANNIS
ES PIETATE, ANNIS VIVE COLENDE SENEX.

} = 1754.

} = 1754.

} = 1754.

} = 1754.

} = 1754.

} = 1754.

This Archbishop reigned at Trèves for twenty-seven years, until his death in 1756; that his activity was now failing may be inferred from what the next tract celebrates, the appointment of a coadjutor.

An address by the Jesuits in the diocese of John George, Archbishop of Trèves, in the form of a long Latin "Epos," presented to John Philip, Baron de Walderdorf, on his being appointed as "adjutor" to the Archbishop in 1754, is preserved in a tract [folio,

pp. 15, Brit. Mus., 4091, l.], with a title-page as follows :

"Patria novas in spes erecta, quando faustis nuper auspiciis communique s. p. q. t. applausu eminentissimo, ac reverendissimo domino D. Francisco Georgio e comitibus de Schönborn D.G. archiepiscopo Trevirensi . . . Reverendissimus . . . D. Joannes Philippus e baronibus de Walderdorf illustrissimi capituli metropolitani intra Treviros Decanus urbisque Pro-princeps Adjutor creabatur . . . anno a partu virginis MDCCCLIV."

The poem, "Votum Societatis" [of the Jesuits], which follows the title, exhibits this chronogram, the only one in the tract :

VIVE, VIGE, VERN A PER SÆCVLA DENA PHILIPPE !
SANVS DENA TIBI VIVITO, DENA TVIS. = 1754.

He succeeded to the archiepiscopal throne on the death of Frederic Charles in 1756, and reigned until 1768.

Another jubilee festival was held at Trèves in honour of Archbishop Francis George on

reaching the twenty-fifth year of his reign, when the usual emblematic decorations were conspicuous in the streets and public places of the city. Chronogram inscriptions to the number of thirty-eight were put up on the several permanent buildings and temporary

structures, and are briefly specified in a tract [folio, pp. 14, Brit. Mus., 11409, h.], which displays on its front page the Archbishop's armorial bearings, with the following chronogrammatic title printed beneath :

"RENOVATA HOMAGIA,
GENVINÆ PIETATIS TREVIRENSIS;
AVGVSTO SOLI SCHOENBORNIANO,
IVBILARIO,
ELECTORI SINCERIORE APPLAVSV,
CONSECRATA.
Augustæ Trevirorum Typis J. C. Reulandt,
Aul. & Univer. Typogr.

=1754.

A triumphal arch is first described with this indication :

PORTA TRIVMPHALIS, EX VERÂ SVBIECTIONE
A PATRIA TREVIRENSI ELABORATA, FRAN-
CISCO GEORGIO, PRINCIPĪ ELECTORI ANTI-
STITI NOSTRO IVBILARIO.
VIVAT FRANCISCVS GEORGIVS ELECTOR, AC
TREVIRORVM ARCHIEPISCOPVS IVBILARIOVS.
=1754.

A representation of the ceremony of electing the Archbishop in 1729 was thus marked :

TVTOR IS EST PATRIÆ: DABAT HVNC LVX
ALTERA MAIL.
=1729.

The further contents of the tract are a mixture of Latin and German laudatory verses, brief descriptions of the pictorial decorations, and chronograms having special reference to the decorations to which they were appended; but in the absence of copies of those decorations they possess but little to interest the reader. They seem, however, to have represented a circumstance or sentiment for each passing year in the reign of the Archbishop, the date of which is marked by a chronogram which generally bears some figurative allusion to the heraldic eagle of Germany, or to the wolf or the lion, or to some other device in the armorial shield of the Archbishop. His mitre also is made of use to carry on a chronogrammatic compliment. Passing on from these particulars to

the year of the jubilee, the twenty-fifth year after his election, we reach an altar which was inscribed with four "vows," thus :

1. VIVAT FRANCISCVS GEORGIVS,
2. ELECTOR TREVIRENSIS,
3. MAGNIS AVSPICIIS,
4. SCHENBORNICIS IVBILARIOVS.

=1754.

The last line of the tract consists of the following chronogram composed of words in a passage in the Bible, Vulgate Version, Ecclesiasticus xlv. 8 and 9 (English Version, 7 and 8) :

BEATIFICAVIT ILLVM GLORIA, CIRCA-
CINXIT ZONA GLORIÆ, ET CORONAVIT IN
VASIS VIRTVTIS.
=1754.

There are altogether thirty-eight chronograms in this tract.

The city of Trèves abounds in objects of high interest to the archæologist : the Roman gate, the Porta nigra already alluded to, the imposing ruins of the Roman palace, the Roman amphitheatre, the extensive ruins of the Roman baths near the bridge, the bridge itself built on Roman foundations, the cathedral and other churches, the contents of museums about to be deposited in the new museum building to form an important collection of local Roman antiquities, the mediæval walls, and the heights on the far side of the river overlooking this ancient city. Chronograms also may be seen inscribed on some buildings and memorials. I gathered several when on a visit to the place a few months ago, which I have not otherwise seen in print; it is desirable that they should be so recorded.

Inscription over the doorway of a handsome house, near the Liebfrauenkirche, beneath a coat-of-arms, probably those of the builder and owner of the house, and apparently in jocular allusion to the animals in the armorial device; it reads as a hexameter and pentameter couplet :

INSIGNES ISTI QVI ME PEPERERE PARENTES,
SVNT CANIS ATQVE DRACO, VIVAT VTERQVE PARENS.

This chronogram makes the date 1742; it runs thus in English: *These are the distinguished parents who produced me, the dog and the dragon; long live both parents!*

Inscription in gold letters on the front of a stately building having the appearance of an archiepiscopal residence in times past, but

now used as a military storehouse, a purpose so much in discord with the words :

GLORIA IN EXCELSIS DEO ET IN TERRA PAX
HOMINIBVS.
=1731.

Inscription over the statue of Saint Gargolp on the gateway of the church dedicated to him, making the date 1732 :

SANCTVS GANGVLPHVS HVIVS TEMPLI
PATRONVS ET DEFENSOR.

In the beautiful Liebfrauenkirche there are some mural tablets with inscriptions difficult to read in consequence of deficiency of light. The inscriptions commemorate certain canons of the Church, and contain respectively these chronogram dates of their death :

ET HOC EXEMPLO SAPIAS, ATQVE AD TVA
VBIOVE PARATVS EXISTE FATA =1698.
PIE IESV DOMINE LVX AETERNÆ GLORIÆ
LVCEAT EIS =1780.
IPSIVS ANIMA IN CœLESTI SEDE GLORIOSA
IVGITER EXVLTE =1783.
CHRISTE IESV PIE ORBIS SALVATOR DONA
ILLI REQUIEM =1772.

A tall monumental structure stands in the street in front of the buildings now occupied as the library and schools ; it is surmounted by a statue of the Virgin Mary with this inscription :

DEO VIRGINIQVE MATRI EIVS } =1727.
HONOR ET GLORIA IN SÆCVLA.

A further inscription once filled the tablet on the front of the plinth, but now it is illegible through wilful damage ; it probably explained the purpose of the monument. On the back are these inscriptions on two stone tablets, making the date 1727 five times repeated :

VOTUM SODALIT: ANGELICÆ
KOSKÆ ET GONZAGÆ SVPEROS
BENEDICTVS HONORES } =1727.
QVANDO DABAT PRÆSENS
SVRGERE CEPIT OPVS.
O MATER BENEDICTA NOVOS
FAC SVRGERE KOSKAS, } =1727.
GONZAGASQVE NOVOS.
QVOS HONOR ISTE BEET.
VOTUM SODALIT: MARIANÆ MINORIS
SI QVIS EST PARVVLVS } =1727.
CONVOLET AD ME (Prov. ix. 4).
JESVLE NOS GRÆMIO NOSTRÆ
NE TRVDE PARENTIS
IPSA PARENS VVLT NOS } =1727.
ASSOCIARE TIBI.
DEXTERA TE NOS LÆVA FERAT,
PORTARE PVSILLOS } =1727.
MAGNA PARENS PLVRES,
TE PERHIBENTE POTEST.

Contrary to expectation the handsome monuments in the cathedral to the memory of the Archbishops, do not display any chronograms in the inscriptions which they bear. The grand rank of Archbishop and Elector of Trèves no longer exists. A bishop now presides over the diocese, and the province forms part of the new German Empire.

(To be continued.)

Paper and its Substitutes.

PERHAPS the most ancient substance employed for writing upon was stone. The Decalogue was on stone, and so were the earliest records of the Greeks, Romans, and most nations in the East. The Sygeian marble in the British Museum is inscribed. Herodotus mentions a letter engraven on plates of stone being sent by Themistocles, B.C. 500, to the Ionians. Wood was the next natural substance used. It was fashioned into tablets. Such inscribed tablets, we learn from the "Iliad," were in use before the time of Homer: they are mentioned in the Old Testament. The laws of Solon were promulgated on wood; wooden tablets for writing were in ordinary use among the Romans. The Romans covered them with wax. In Egypt, even in papyrus-land, these tablets were improved upon—they were covered with a glazed composition capable of receiving ink—and used in preference to papyrus. Sir J. G. Wilkinson (*Manners and Customs of the Ancient Egyptians*) states that such tablets are still in common use in schools in Cairo, in lieu of slates. Similarly, the Greeks and Romans continued the use of waxed table-books, long after the use of papyrus, leaves, and skins became common, transcribing their performances when corrected into parchment books. That is a process we can quite understand. It is like making rough notes on odds and ends of paper, and then transcribing them. The skins were probably rolled: those beautiful mediæval MSS., the Horæ and Missals, were in the form of a book as we know it.

The bark of trees was very early in use for writing, and is still adopted in the East. There are examples in the Sloanian and Bodleian libraries. Leaves have been very generally used, and are still employed in the East. Various metals were used for writing. Fuller supposes that it was to a book formed of sheets or labels of lead that Job referred when he said: "Oh that my words were now written! Oh that they were printed in a book!" the letters being engraved in the metal.

Pausanias states that the *Works and Days* of Hesiod was written on leaden tablets; and

Pliny informs us that lead, when thus used, was rolled up like a cylinder.

There are various instances of the use of brass. The laws of the twelve tables, which the Romans chiefly copied from the Grecian code, were engraved on brass, the metal doubtless being chosen for its durability; but the brazen tables were melted by lightning, which struck the Capitol, causing the destruction of other laws at the same time. The early Arabs committed their poetry and other compositions to the shoulder-bones of sheep. They afterwards became distinguished for the manufacture of a fine and beautiful vellum; later still they cribbed the Chinese method of making paper, and introduced cotton paper into Europe.

The use of skins is very ancient; it is referred to in the Old Testament history in Isa. viii. 1; Jer. xxxvi. 2; Ezek., iii. 9. Herodotus says skins were in use from the earliest times among the Ionians, and Diodorus Siculus that they were used by the ancient Persians. Josephus tells us that the Jews sent their laws written on skins in letters of gold to Ptolemy (*Philos. Trans.*, No. 420). Specimens of ancient Mexican paintings on skin are in the Bodleian.

Ivory tablets, still in use at the present day, were used by the Romans, and Chaucer, in his *Sompner's tale*, describes them:

His fellow had a staffe tipp'd with horne,
A paire of tables all of iverie;
And a pointell polished fetouslie,
And wrote alwaies the names, as he stood,
Of all folke, that gave hem any good.

Hamlet carried his tablets, in which he inscribed his trivial fond records, and on which he summarised his reflections upon his uncle:

My tablets! meet it is I set it down,
That one may smile and smile and be a villain.

There are innumerable instances of the employment of bricks and tiles for writing. These are mostly well known. Perhaps the Quipu of the Peruvians, as described by Prescott, is one of the most interesting examples of originality and ingenuity among efforts to transmit information.

Our word "paper" is derived from papyrus, a rush which grew in the marshy lands, shallow brooks, or ponds formed by the inundations of the Nile in Lower Egypt. So adapted by nature was papyrus to the manu-

facture of paper, that the minimum of manipulation was required. We may appropriately term it Nature's paper.

Pliny (A.D. 77)—(xiii. 2), after describing the plant, says: "When they manufacture paper from it, they divide the stem by means of a kind of needle into thin plates, or laminae, each of which is as large as the plant will admit. . . . All the paper is woven upon a table, and is continually moistened with Nile water, which, being thick and slimy, furnishes an effectual species of glue. In the first place, they form upon a table perfectly horizontal a layer, the whole length of the papyrus, which is crossed by another placed transversely, and afterwards enclosed within a press. The different sheets are then hung in a situation exposed to the sun, in order to dry, and the process is finally completed by joining them together, beginning with the best. There are seldom more than twenty slips or stripes produced from one stem of the plant. Different kinds of broad paper vary in breadth. The best is 13 digits broad, the hieratic only 11; the Fannian (from the factory of Fannius at Rome), 9; the Saitic is still narrower, being only the breadth of the mallet; and the paper used for business is only 6 digits broad; besides the breadth, the fineness, thickness, whiteness, and smoothness are particularly regarded. . . . When it is coarse, it is polished with a (boar's) tooth, or a shell, but then the writing is more easily effaced, and it does not take the ink so well."—(Ib. xiii. 12.)

This account is confirmed by Cassiodorus, who says that in his time (A.D. 550), the paper used was white as snow.

The history of papyrus and the various interesting examples that have survived to the present day is a subject of great interest, but also of great extent. But it concerns our subject to learn the development of the use of ancient paper, and this is shown in the following note from Koops' *History of Paper*,—a rare and valuable work printed upon paper made from straw:

"The Egyptian paper was manufactured at Alexandria and other Egyptian cities in such large quantities that Vopiscus speaks of Fermies having boasted that he possessed so much paper that its value would maintain a large army a long time. Alexandria was for a considerable time solely in possession of

this manufacture, and acquired immense riches, which was much noticed by the Emperor Adrian; and it is not at all surprising that the gain which the inhabitants of Egypt made from the trade and consumption of this manufacture, during the space of several hundred years, was exceedingly great, having it all to themselves, and furnishing Europe and Asia therewith. At the end of the third century the commerce of Egyptian paper was still flourishing, and continued to the fifth century, notwithstanding it was charged with a very high impost, which induced King Theodoric, a friend to justice, after these imposts were, at the latter end of the fifth century, greatly increased, to deliver Italy therefrom at the commencement of the sixth century. Cassiodorus wrote on that subject a very remarkable letter (the thirty-eighth letter in his eleventh book), congratulating the whole world on the cessation of an impost on an article of commerce so necessary for the convenience and improvement of mankind, and so highly oppressive to the cultivation and prosperity of arts, science, and commerce."

The Alexandrian Library is said to have contained 700,000 volumes; but it is well to bear in mind that the papyri rolls termed *volumina* contained far less than an average printed volume. Mr. Blades throws doubt on this number, but every separate writing was termed a volume, and the probably limited extent of many of them may sufficiently explain the high figure. The destruction of this library is perhaps the most tragic episode in literary history.

It has been supposed that the Alexandrian Library was an indirect cause of the development of parchment for literary purposes. The skins of beasts were one of the earliest media for the purposes of writing, but the preparation of them was probably very crude. However, the time came when the capacities of parchment, owing to the spur of rivalry, were put to the test. The Alexandrian collection had grown in the hands of successive Ptolemies, till in the reign of Ptolemy Epiphanes a rival library was established by Eumenes, King of Pergamus. The Egyptian monarch thereupon forbade the exportation of papyrus or paper from his dominions; and Eumenes of Pergamus, not to be beaten,

developed parchment. Hence the best parchment became known as *Pergamena*. Examples of MSS. and early printed books on parchment or vellum are sufficiently numerous to be well known, and I need not further refer to them. What I wish to note before passing on is that although the Alexandrian collection of papyri became destroyed to moralize the vanity and churlishness of Ptolemy Epiphanes, yet destiny was on the side of paper, and parchment was inevitably out of the running.

The disuse of papyrus, and the origin and development of other forms of paper is an obscure but interesting branch of the present subject. The *Charta Corticea*, or paper of the bark of trees, is perhaps the first advance upon papyrus; there are examples preserved in France and in the Imperial Library at Vienna. The Chinese are credited with having arrived at the discovery of paper in their own way, making it first of bamboo and afterwards of silk, rag, hemp, and cotton; they are also credited with the invention of printing. But the connection of these manufactures with European paper and print seems to me highly problematical; and it is certain that neither in the one invention nor the other have they excelled. However, the manufacture of cotton-paper, which is the next step in advance, is said to have been derived from China by the Arabs, who introduced it into Europe in the earlier half of the twelfth century. They established a manufactory at Xativa, in Valencia, whence there is evidence of its exportation in the year 1150. The examples of cotton-paper surviving to the present day are not numerous, but with parchment it supplied the limited literary needs of Europe till the fourteenth century, when it was almost entirely superseded by paper made of hemp or linen rags. The paper of mixed cotton and linen, of which examples exist, is hardly to be distinguished from that of hemp and rags.

The scarcity of paper in the middle ages was a most disastrous thing for literature. Why it should have been so scarce is by no means clear. The disappearance of papyrus is an extraordinary fact in history. The author of *L'Esprit des Croisades* attributes it to the conquest of Egypt by the Saracens. But why? They destroyed what remained of

the Alexandrian Library—had they any objection to the material, any superstitious motive for destroying it? Was the papyrus regarded as a thing of occult and magical power? It is strange that it should have been stamped out of existence. Stranger still that they who destroyed it introduced a paper of their own—cotton-paper—which the world owes to them as I have related. But why should the manufacture of this cotton-paper have been so restricted? The MSS. on cotton-paper that have come down to us are almost without exception in the Arabic tongue. It was scarcely used at all in Europe. The writing of mediæval times in Europe was all but entirely on parchment. As a matter of conjecture, I suggest that whatever of superstition attached to ancient writing—a large portion of which consisted of incantations for divination, and various charmed sentences for protection against the evil eye—extended to the material employed for writing. If so, we can understand the Saracens destroying the papyri of their enemies, and making a paper for their own cabalistic and other writing, and keeping it to themselves. Certain it is that cotton-paper—paper of any kind—was practically non-existent in Europe in the middle ages, and that parchment, which bridged over the long period that elapsed before the manufacture of linen-rag paper, was unequal even to mediæval requirements. It is to this fact that we owe the loss of so many ancient books. Many and many a masterpiece of ancient literature found its way to the monasteries to supply the needs of the scriptorium. Compositions once thought immortal were obliterated in order that the skins might be used for copies of the Bible, the psalms of a breviary, or the prayers of a missal. Yet it is tolerably certain that it is to the monks that we owe the preservation of many books that survive. The charm of literature often prevailed against bigotry. Disraeli amusingly relates how the taste for the classics braved ignominy in the monasteries. To distinguish the classics from other books a sign was invented; when a monk asked for a pagan author, after making the general sign they used in their manual and silent language when they wanted a book, he added a particular one, which consisted in scratching under his ear, like a dog, which

feels an itching, scratches himself in that place with his paw—because, said they, an unbeliever is compared to a dog! In this manner, says D'Israeli, they expressed an itching for those dogs, Virgil or Horace!



The Antiquary's Note-Book.

Seals and Sealing.—It has often been a matter of surprise to me that the study of seals has not excited more attention, considering the importance attached to the custom of sealing in former ages. Seals afford a nearly continuous series of examples, displaying the state of art and any changes it may have undergone during a very short interval of time.

Anterior to the date of the Norman Conquest the use of personal seals does not seem to have been general; after that time their use became a legal formality. The impressions still extant, dating from the close of the eleventh to the end of the fifteenth century, are very numerous. It seems remarkable that although the metal matrices have seldom been handed down to our time, the comparatively fragile wax impressions should be so common. It is probable that a great many matrices of personal seals were intentionally destroyed at the death of their owners. We know that this was always the case with the Great Seals of sovereigns. As the more powerful nobles of the Middle Ages imitated their kings as much as possible in everything, it is only natural to suppose that they did so in this particular also.

On the other hand, the wax impressions would be preserved as long as possible when attached to a document, for Coke says that "no deed, charter, or writing can have the force of a deed without a seal."

Those who are interested in the study of seals may well be satisfied that our predecessors were inclined to retain them appended to their deeds instead of swallowing them, as the natives of Sumatra have those that were attached to documents given to them by Sir Stamford Raffles; their idea was that the seal being the very essence of the document, the fact of its being swallowed

and becoming part of themselves, its potency would descend to their heirs!

I possess a cast taken from a very curious seal, being the impression of the "Wang" or dog-teeth of Agnes de Fyncham. It was attached to a deed by which she enfeoffs Adam de Fyncham in one acre and three roods of land there; no date is mentioned, but it was during the reign of Edward II.

The material used for seal impressions was ordinary bees-wax, either pure or mixed with a colouring powder. The oldest known seal in "red sealing-wax," such as we now use, is on a letter dated London, August 3, 1554. There are specimens of seals impressed on boiled leather now extant, although it seems a very unlikely thing to use.

The early seals were sometimes extremely rude, and in the case of knights very often bore the figure of a horseman fully armed. The seals of females sometimes bore their effigy—dressed in the fashion of the time. Other seals were engraved with figures of birds, animals, fictitious monsters, stars, crescents, etc., *but nothing of a heraldic character*. Its ownership was proved by the surrounding legend, none of the devices employed at that time being sufficiently distinctive to do without the name of the person employing them. At the close of the twelfth century seals with heraldic insignia were introduced, and from that date there is a remarkable progressive improvement in the design and execution of personal seals.

Baronial and knightly seals of a date anterior to the close of the twelfth century have no reverse, or "secretum," impressed on the back of the wax after the application of the Great Seal, but after that date it became common. Until the ninth century the seals of those in authority were worn as signet-rings. These were not used for State purposes after the twelfth century except as vouchers for the application of the Great Seal. The "secretum" was often made by mounting an antique gem. One was found in the coffin of Seffrid, Bishop of Chichester (A.D. 1125), set with an abraxas gem! From this we infer he was not acquainted with the meaning of the symbols engraved thereon.

In England, during the Middle Ages, the use of seals prevailed among all grades and classes of persons, ecclesiastic or lay, bond or

free. Deeds were then used on the most trifling occasions, and were very simple, often consisting of only a few words. By Act of Parliament (14 Edward I.) it was enacted that all those men who were sworn on an inquest were each to affix a seal to the presentment; as under certain circumstances bondsmen were included in the number, it proves that they sometimes had seals as well as the freemen. These seals were not necessarily their own. It was sufficient if the person before witnesses sealed the deed or otherwise recognised the seal as his, though it were in reality another's.

Seals were all the more necessary in the earlier ages as very few people were able to write or read. Ecclesiastical seals were usually pointed oval, proportioned agreeably to the mysterious figure called the "Vesica Piscis," made by the intersection of two equal circles cutting each other in their centres. The name Vesica Piscis was given to a symbolical representation of Christ. The figure of a fish found on the sarcophagi of early Christians gave way in course of time to this oval ornament. In the year 1237 Cardinal Otto, the Papal legate in this country, decreed that not only archbishops and bishops, but likewise their officials, and also abbots, priors, deans, archdeacons, and their officials, and rural deans, and the chapters of cathedrals, churches, and other colleges, and convents, either together with their rectors (or heads), or separately, should have seals, and that for the sake of distinction everyone should have his or their own proper seal, on which should be engraved in plain characters the name of the dignity, office, or college, also the name of the person who enjoyed any permanent dignity or office. In the case of any temporary office, the seal was to have only the name of such office engraved on it, and it was to be resigned to the newly-appointed officer.

Bulls, or metal seals (of lead), were first used by Pope Adeodatus or Deusdedit I. (December 3, A.D. 618). Fosbrooke says that "Papal acts sealed with lead were termed bulls." At first these impressions had no reverse. These metal seals never came into general use from the difficulty attached to their manufacture even when struck in lead. They were sometimes, how-

ever, struck in precious metals, as in the instance of the Golden Bull of Nuremberg, A.D. 1356. The use of bullæ was not confined to the Popes. Two golden bulls were preserved in the Chapter-house at Westminster. One attached to the dower charter of Eleanor of Castile, Consort of Edward I. The other pendant to a treaty of peace between Henry VIII. and Francis I. of France. The Kings of Castile generally sealed with bullæ; they were also used by the Doges of Venice until the suppression of the Republic in 1797.

Seals have sometimes been discovered in the most curious situations, or under strange circumstances. One was found at Winchester in 1849 in the following singular position: the bark of an old tree having been accidentally struck off by a blow, the seal was found underneath the bark. Several very interesting seals were found some years ago in the Isle of Gothland, in the Baltic; one of them had been used by a peasant as a stamp for gingerbread cakes. The others there is reason to believe had been used as stamps for butter! The seal of the Bastard of Bourbon, Lord High Admiral of France in 1466, was found in the head of a weight in a tradesman's shop at Walden in Essex.

Occasionally the design on the seal has some special connection with the name of the place, as in the following instances: Halifax town seal has a figure of the "Sacred Face" (Halis fax). Oswestry shows King Oswald seated under a tree (Oswald's tree). That of Grimsby bears figures of the Giant Gryn, Habloc, and Goldeburgh. On the seal of Saffron Walden is seen "three saffron plants walled in." That of Arundel portrays a swallow (l'hirondelle).

In some partially-civilized countries the laws for the punishment of seal-forgers are very severe. In Persia a seal engraver who makes two seals exactly alike is liable to suffer capital punishment. There the authenticity of a merchant's letters, etc., depend entirely on the seal, as they are not usually signed by the sender.

With regard to Mr. Bickley's remarks on Mr. Wyon's "Great Seals of England" (see *Ante*, vol. xix., p. 104), there is no doubt that when he says, "It is true that the autotypes possess the merit of faithful reproduc-

tion," he has given Mr. Wyon's reason for adopting that method of illustration. I had no difficulty in identifying 170 plaster casts in a couple of hours; this could not have been done with the same speed and certainty from engravings. The little individual peculiarities of impressions are so well shown that I am sure a large proportion of my moulds must have been taken from the same impressions as those used to illustrate Mr. Wyon's book.

Can Mr. Bickley explain the following curious fact? I have a cast, apparently from the Great Seal of Queen Victoria, but the equestrian side has the exergue perfectly plain.—W. H. TUNLEY.

The "Cock" Tavern Token.—"Examine your change" is a caution which sometimes meets the eye at the railway, and would not be out of place elsewhere. An old friend on paying me a visit lately found that, by neglecting the recommendation in settling his tram fare, he had been saddled with an outlandish kind of coin of inferior value to the fourpenny-bit that was his due. Giving vent to his dissatisfaction, he contemptuously produced the disturbing cause, which I promptly offered to take over at the imposed value, followed by our mutual satisfaction when I found myself in possession of a well-preserved token of "W. M., at the Ship Tavern, without Temple Bar, 1649." Am I to be congratulated upon the acquirement of a rarity at a small cost?—J. O.

Tottenham Alms-house.—Mr. Balthazar Zanches, a Spaniard, born in Xeres in Estremadura, founded an alms-house at Tottenham High Cross in Middlesex for eight single people, allowing them competent maintenance. Now, seeing Protestant founders are rare, Spanish Protestants rarer, Spanish Protestant founders in England rarest, I could not pass this over in silence; nor must we forget that he was the first confectioner or comfit-maker in England, bringing that mystery to London; and, as I am informed, the exactness thereof continues still in his family, in which respect they have successively been the queens' and kings' confectioners.—Fuller, *Church History*, iii. 171.



Antiquarian News.

WE are continually being reminded of the activity of Americans in publishing documents which illustrate the history of the United States. It has been recently reported in the *Times* that the Long Island Historical Society will shortly issue, to subscribers only, about one hundred and fifty unpublished letters of the first President of the United States. These documents, which are from the society's manuscript collections, will form a large and handsome octavo volume entitled *George Washington and Mount Vernon*. It will contain a portrait of Washington, not heretofore engraved, from an original painting by Charles Peale (1787), owned by the Rev. Mason Gallagher, of Brooklyn; also a portrait of Betty Lewis, Washington's only sister. The historical introduction and annotations will be prepared by Mr. Moncure D. Conway, author of the *Biography of Edmund Randolph*. The Washington collection is said to possess uncommon interest, abounding in curious and characteristic personal details, and conveying a very realistic conception of Washington, as a master, a neighbour, and a husbandman—a man concerned with the minutest details of private affairs at a period (1793-1799) when his public action affected the interests of the world.

The discovery of a large number of York coins at Neville's Cross, in the North of England, is exciting a good deal of interest. They are believed to be associated with the battle between the English and Scotch armies in 1346. It is a curious fact that, although nearly five centuries and a half have elapsed since the English and Scotch met at Durham, absolutely nothing has ever been found during all these years to indicate the exact whereabouts of the memorable battle. Tradition has it that it was fought at Red Hills, and that the Cross with which we are all so familiar was erected by Lord Neville to commemorate the English victory. There can be no doubt that the conflict took place thereabouts, but it is by no means clear that the Cross was erected in the manner generally supposed, as its existence before the battle seems almost certain from the words of Fabian, who says that the encounter occurred "in a place fast by Durham, called at that day Nevyles Crosse." But accident has at length discovered something more than this old stone, namely, a collection of the coinage which was in circulation at the time of the Scots' invasion, when, as Mr. Lax so beautifully puts it in his ballad on the battle,

"In conscious strength, with haughty tread,
King David's army comes."

The battle, as we know, was fought on October 17, 1346. The coins, all of silver, number about 300,

and were discovered in an urn. A young man named Markey was bird's-nesting near Neville's Cross, and near the foot of a tree saw what appeared to be a pot sticking out of the ground. In picking it up it smashed, and a number of coins fell to the ground. Taking them first to be checks, he afterwards found out what they really were, and sold about forty at Durham, where they were melted down. Others he took to a town councillor of Durham, Mr. Fowler, who, perceiving that they were English and Scotch coins in a good state of preservation, bought them at a fair price. The rest, with a portion of the urn, were secured by Mr. George Neasham, of the Durham University. The urn is about 9 in. high, and of mediæval workmanship. The coins are groats, half-groats, and pennies of the two Scottish kings, Robert Bruce and David II., and the first three Edwards of England. The collection of these interesting coins includes a large number of pennies from the royal and episcopal mints of Durham and York. The inscriptions show that the groats and half-groats of Edward III. were struck in London and at York. They form an interesting study for numismatists, and it is probable that the collection will be transferred to a museum.

Considerable interest has been aroused by the discovery of Dutch remains in the Medway. The dredging operations which are proceeding in the river have brought to light further relics of the Dutch incursion. The keel of a Dutch vessel, measuring between 20 ft. and 30 ft. long, and a large piece of woodwork, supposed to be one of the hatchways, have been brought up. Up to the present as much material as would fill two lighters has been recovered, and is all being carefully stored away. A round shot, weighing about 7 lb., is among the relics.

It is possible that relics of old Japan—of the social system which has been superseded by the new order and the new era in Japanese history—may hereafter become of great interest and value to the collector. In a recent issue of the *Times* newspaper, we hear something further concerning the medals which had been found in a disused safe in the British Legation at Tokio. The medals were intended by the British Government of the day for a number of Japanese who had taken part in the defence of the Legation against an attack made upon it by *samurai* one night in July, 1861, when several members of Sir Rutherford Alcock's staff, including the late Mr. Laurence Oliphant, were wounded. It was assumed at first that in the stress and excitement of the time in Japan the medals had, through forgetfulness, never reached those for whom they were intended. An investigation of the matter which has since been made proves,

however, that the Thogun's Government, which was overthrown in 1868, was responsible for the mishap. Sir Rutherford Alcock, on the arrival of the medals, sent an intimation to that effect to the Japanese authorities, but the latter showed no desire whatever to find out the individuals entitled to them, and gradually the whole subject was allowed to slip into abeyance. The reluctance of the Japanese to aid in distributing the medals was due to the danger which in those days every Japanese would run who was known to receive an honour from a foreign Sovereign for defending a foreigner against a Japanese. The Government and those concerned did not wish to run the terrible risk attaching to such an equivocal honour; thus the matter was suffered to drop, and the medals getting into an unused safe, the key of which was lost, remained there until the other day. Naturally great difficulty is now experienced in tracing the persons entitled. One of them is Mr. Fukuchi, the late editor of the *Nichi Nichi Shimbun*, the leading daily paper in the country.

The *Allgemeine Zeitung* recently gave an interesting account of a sepulchral discovery made lately in the Kuban, not far from the Krimskaya Railway Station, which has been reported in English newspapers. The whole district abounds with sepulchral mounds, one of which was opened at the request of the Imperial Russian Archaeological Commission. A large vaulted building was found, between 60 ft. and 70 ft. long. It was divided into three chambers and a corridor. The walls were made of thick stone flags, about 4 ft. high; the floor and roof was similarly constructed of flags, joined together by cement. The height of the chambers varied from 7 ft. to 11 ft. The entrance to the innermost chamber was closed with flags. Within it were broken iron fragments of a wheel and reins, and bones of a horse. In a corner was a great amphora of clay, beside it a silver drinking vessel, and near them about 150 glass beads, some of evidently Egyptian origin. Some had the form of a medallion set in silver. Lying parallel with the side-wall of the first chamber was the skeleton of a young woman, with her head to the east. The experts consider she was a queen. She had a thick necklet of gold. Near her was a thin triangular gold plate, nearly 8 in. broad, with holes at the corner, showing that it was to be attached to the dress. There was stamped upon it the figure of a young Scythian presenting a drinking horn to a queen, who was richly clothed, and wore a cap of a material fashioned like lace, with a small gold shield on it. On the right and left of this queen was the figure of a woman, the head covered with a cloth. Medusa heads, a chariot with horses, and other figures are also represented on this triangular gold plate, which thus becomes important in the history of art in the

Scytho-Bosphoric district. Very near where this gold plate lay, sixteen pigeons, cut from gold-leaf about $\frac{1}{2}$ in. wide, were found, and about fifty other objects similarly cut from gold-leaf, resembling Medusa heads, stars, etc. Two gold earrings of filigree work of fine quality lay near the head of the skeleton. There was also lying near a gold chain with a lion's head at the end. On both arms was a massive gold bracelet, snake-shape, at the ends of which were horse-heads attached to the snake bodies. A large gold ring was on the finger of the right hand; it bore the effigy of the Muse Erato, playing the lyre. The next chamber was empty, the floor covered with a thick layer of ashes. Then came a corridor, the walls lined with stucco, on which was modelled the figure of an antlered stag. At the end of the corridor the bones of a horse lay in a heap, with fragments of various pieces of harness. At the entrance to the third room there was a quantity of broken pieces of amphoræ, which had, no doubt, been destroyed by the falling in of the roof. The last room was larger than the others, and about 4 ft. higher. The flags were alternately large and small, and the stucco work was of a superior style. There were a few utensils in the room of copper, much corroded. A great copper dish was near a large amphora in a corner; on it were two silver drinking-cups, one of which had a gold band round the rim, on which birds were carved. Close by was a large copper shield. A male skeleton, with the head to the east, lay parallel with the side-wall. A thick gold band, weighing a pound, was around the neck; the ends represented lions devouring wild boars. Near the skeleton was a silver quiver inlaid with gold on which figures were drawn with much skill. Near this was another similar quiver with 100 copper arrows, a Scythian sword with a gold handle, and a cylindrical stone for slinging, through which a hole was bored. The experts are satisfied that this was the burial-place of a Scythian king. From the remains of boards which lay near, it would appear that both skeletons were originally placed in coffins. The value of the objects found has been set down at 50,000 roubles. Everything has been removed to the Imperial Museum at St. Petersburg.

An inscription was discovered not long ago at Athens which contains part of the accounts referring to the execution of one of the masterpieces of Phidias, the gold and ivory statue of Athene. It shows that the relation of the precious metals in the year 483 B.C. was substantially the same as that which prevailed in Europe not very long ago.

Messrs. Sotheby and Wilkinson sold at their rooms, on May 6, the whole of the Cromwellian Museum, collected during the past thirty or forty years by the Rev. J. de Kewer Williams, of Hackney, con-

taining busts, portraits, coins, medals, etc., of the Great Protector and members of his family, besides a variety of historical and biographical pamphlets and tracts, some satirical, and printed at home and abroad.

Mr. Pearson, alarmed for the safety of the west front of Peterborough Cathedral, which, as everybody ought to know, is merely tied to, not built with the structure behind it, has forbidden the ringing of the bells newly hung in the belfry adjoining. Complaints are made that the prohibition was not issued before the expense of hanging, or rather rehanging, the bells was incurred.

In the course of some excavations in Hall Court Wood, near Winchester, the property of Admiral Murray Aynsley, the site and remains of a Roman potter's kiln, 7 ft. 9 in. in diameter, have been uncovered, the base being overgrown with underwood. Fragments of pottery of the Roman period were also found in the wood.

On the top of the scheme for erecting memorial tablets upon the notable houses of Newcastle, we read in the local press of destruction, actual and threatened, of vestiges of the old town. It appears that the demolition and proposed reconstruction of the Crown and Thistle Hotel, Groat Market, is leading to the removal of another interesting part of old Newcastle. Some of the courts in that quarter of the city are historical in their character. There is one that is known by the name of Morrison's Court, from the fact that the distinguished Chinese missionary, Robert Morrison, lived there; and there is another, Ridley's Court, in which, we believe, the members of the Society of Antiquaries used to hold their meetings. Fletcher's Court—adjoining the old Crown and Thistle Inn—evidently takes its name from a former proprietor. It is an old-fashioned place, with three-storied buildings of the stone and rubble type, the upper story overhanging. The contractors decided to stay the work of pulling down, in order that antiquaries and others could obtain a glance of these vestiges of the old house before they were finally razed to the ground. Many persons took advantage of this opportunity, among others Alderman Barkas, Mr. R. Y. Green, Mr. Thomas Till, Mr. William Lyall (Lit. and Phil.), Mr. Strangeways, Mr. John Ventress, Mr. Septimus Oswald, and Mr. Alexander Hay. A thorough inspection of the external part of the buildings was made, and the curious old doorways, evidently of the Tudor style, commanded much interest. The range of buildings from the street to far down the yard is believed to have been a monastery, and this building would be in the main thoroughfare before Collingwood Street was planned. The latter thoroughfare was formed in 1809, and

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previous to that it was supposed there would be nothing but a croft and mud road between the buildings and Denton Chare. Both places have since been buried from sight by the business premises and houses constructed in front of them. The Roman Wall had struck in the direction in which Collingwood Street now stands; there was a portion of it discovered close to the site of the Turf Hotel, and while Collingwood Street was in course of formation several relics were found in the wall. Timber had formed, as it did in most old houses, a large proportion of the material used in the erection of the places inspected. There were several stanch old oaken doors found, the heavy rafters were all of oak, and in the room lately used as a chemist's warehouse, which was on fire last week, one side was found to be covered with fine oak panelling. In the workshop used by Mr. Douthwaite, saddler, Collingwood Street, several visitors paused to examine what seems to have been the position of a fine old fireplace, and at the rear of these premises there was seen to be as fine an example probably of the old, half-timbered style of building as there is in Newcastle. This portion of the old remains, however, will not be pulled down, and antiquaries will be enabled to inspect it afterwards at any time and decide on its probable age. The composite ceiling of the old Crown and Thistle had to be examined from the outside at a distance, as the workmen were hard at their task of pulling that part of the building to pieces. The ceiling seems to be of the same class of work as that to be found in the old Council Chamber at the Guildhall, and in several of the old halls and family houses of Northumberland. It appears to be of Italian workmanship. In the yard, Mr. Till exhibited for the satisfaction of visitors a splendid oak bracket, bearing the date 1609, in a state of perfect preservation. He also showed six keys, five of them of a very ponderous kind, believed to be the identical keys that did duty for the old Newgate Prison, Newcastle. Mr. Till intimated, we understand, that he would hand over the keys to Mr. William Lyall for presentation to the Newcastle Society of Antiquaries, a decision that will give satisfaction. During the inspection, several visitors were instantaneously photographed in groups by Mr. Proud, photographer, 143, Stanhope Street, Newcastle, and the same gentleman also took photographs of the bracket and the old keys. All the panel and oak work in a good state of preservation will be preserved, and be introduced into the new hotel which will soon begin to rise on the site of the old buildings.

The Canadian papers state that in the suburb of St. John, Quebec, the population has been greatly excited owing to the discovery by Mr. Trudel, a contractor for a house in Madeline Street, of a mysterious will. The will, which is written in Old French on

dirty parchment strongly impregnated with some chemical substance, and bearing all the marks of great antiquity, was found buried 4 feet beneath the surface in a hermetically sealed bottle enclosed in a heavy tin box, which in turn was covered with another tin vessel something in the form of a bell or coal-scuttle, badly eaten through by rust. The contents of the document were easily deciphered. They purport to have been written by "François Gutelin de St. Malo," and bear date the 17th of May, 1734; the opening paragraph in Latin seeming to indicate that the writer died during the terrible small-pox epidemic which decimated the population of New France in that year, carrying off also M. de la Chassaque, Governor of Montreal. The will reads as follows:—

"Unhappy America! Before twenty-four hours I shall no longer be of this world. God is witness of what I write. This is my will to you if you deserve it; for God knows His own. At 4 feet from this spot, going in a straight line towards the west, then bending 7 feet towards the south, and at 7 feet from the surface of the soil, between two large stones you will find a copper box containing 100 lb. of gold and 200 lb. weight of silver. Are you rich? Do charity with it for the repose of my soul. Are you poor? Use it honestly, and pray to God for me. Before God, who is my only witness, if you employ this treasure in libertinism I wish you evil and death. Pray to God for all the French who died to-day."—Diligent search has been made in one direction for the treasure, a guard being placed on the ground to prevent any attempt to anticipate the contractor in its discovery. In prosecuting the search a quantity of human bones was dug up and a cavity was disclosed with something at the bottom emitting a metallic sound; but it was found that the bed of the rock had been reached. It is now thought the treasure is buried in the adjoining ground, owned by a man named Frenette, who, however, has refused to allow the contractor to continue the search there, and has refused 3,000 dollars for his property, which is not worth 800 dollars. A lawsuit is threatened. The Mayor, the Recorder, and prominent citizens have visited the ground.

The church of South Petherwyn, near Launceston, has been reopened after restoration. It contained a fine old font of thirteenth-century work, a good seventeenth-century pulpit, some excellent carving in the roof, and a portion of a very fine old oak rood-screen. But it is allowed that the building was in a deplorable condition from damp and other causes; the arcades and walls were undermined by numerous vaults and graves; both the north and south arcades were from 14 inches to 18 inches out of the perpendicular; several of the granite windows had been blown in,

and renewed with deal casements; the roof had been mutilated and whitewashed. The rafters and ribs were in a rotten condition, and gave free access to rain and draughts. The architect, Mr. G. H. Fellowes Prynne, appears to have framed his plans with due regard to the features and details of the fabric, although perhaps quite enough concession was made to present notions of comfort and taste. Although no trace or tradition of any such work was known to exist, in his survey Mr. Prynne discovered a fine old Norman doorway in the north aisle facing the porch. A complete arch and capitals of the side columns in the architrave were also opened up under layers of plaster. At the west end of the north arcade, abutting against the tower, was the respond and springing of an arch of Norman work. Further distinct indications of Norman works were also found in the jambs of the original tower archway. Two piscina, one in the chancel and one at the south-east end of the south aisle, the rood-loft doorways, and the stoop and bracket in the south porch, were also opened up. During the progress of the restoration many remnants of ancient work were also found built into the walls, notably an almost complete Norman capital, with sufficient stone of the shaft to show the dimensions of the original columns, which were no less than 3 feet in diameter; two early fourteenth-century coffin-covers, with trefoil crosses cut out on them; portion of a fine old altar tombstone cut in polyphant, and part of a stoop of fifteenth-century work. From all these remains it is evident that a church of considerable size existed on the same site in the early part of the twelfth century, and it seems probable this early building rested upon the foundations of a still earlier and more rudely built church. A complete record exists of the names of all the vicars of South Petherwyn, dating back in consecutive order to the early part of the thirteenth century. Of interest also for its singular quaintness and candour is the epitaph which was to be seen on one of the tombstones in the churchyard:

"Beneath this stone, Humphrey and Joan
Together rest in peace;
Living, indeed, they disagreed,
But here their quarrels cease."



Meetings of Antiquarian Societies.

Belfast Natural History and Philosophical Society.—April 2.—Prof. Meissner lectured on "Christian Antiquities and Works of Art of the Lower Rhine." After indicating the great interest of the region of the Lower Rhine as having been the

focus of mediæval life in Europe, the lecturer proceeded to remark that the earliest principles of Christian art on the Lower Rhine must be traced to the Irish missionaries, and some traces of it were to be found in many books of the Gospels. The greatest art of the Christian Middle Ages was the art of architecture on the Lower Rhine, which was Romanesque, while in the rest of Europe the Gothic had been adopted. Therefore there were very few Gothic churches on the Lower Rhine, but one of them, the Cathedral of Cologne, surpassed all other Gothic churches in beauty and size. The majority of the Gothic churches at Cologne were built in the time of Henry the Fowler, Otto the Great, and Adalbert, the son of Henry I., who was for some time Bishop of Cologne. Gothic art in Germany was especially cultivated in the lowlands of the north and east, the main difference in the appearance of the mediæval church and the modern church being in the colour. Some of those churches had been restored, and at the time of the Reformation all these Polychrom churches were whitewashed, and at the beginning of the century, no archæologist had the faintest idea of the appearance of a mediæval church. The lecturer then went on to describe the church furniture used in mediæval times, especially wood-carving, representations of which were exhibited. He then went on to speak of the goldsmiths' and enamellers' art, and pointed out that the best illustration of the former was to be found in the Rhenish churches. The Shrine of Anno had been greatly despoiled during various invasions, and for some time it was hidden in a barn, and, although nearly all the ornamentation was gone, sufficient remained to show its great beauty. The most famous shrines for workmanship and costliness were those of the Three Kings, of the Magi at Cologne, and that of Charlemagne. The lecturer here exhibited some representations of processional crosses of the Convent of Essen, after which he gave some interesting information regarding embroidery and painting, and concluded by stating that throughout the Middle Ages art was anonymous. They did not know the names of the architects or painters, but only knew the names of the founders and donors, and in that respect mediæval art differed from classical and modern art.

Royal Historical and Archæological Society of Ireland.—April 3.—Meeting in the Museum, Butler House, Kilkenny.—The Bishop of Ossory, and afterwards Lord James Butler, occupied the chair.—Mr. Cochrane said that he had received a letter from Mr. Harris on the decay and dangerous condition of the fine old ruin of the Dominican abbey at Kilmallock, county Limerick. Mr. Lynch, of Tralee, also wrote, stating that it would fill pages to picture the neglected condition of the ruins at Kilmallock. He might mention in this connection that the English society for the preservation of the memorials of the dead had extended its operations to Great Britain and Ireland, and had interested itself in preserving some of the tombs and monuments in a portion of this very interesting ruin at Kilmallock. He had made inquiries, and he understood that there was some difficulty in having this vested as a national monument—there were some rights of ownership. At all events, it was not vested, and it was not likely to be vested as a national monument; and it seemed to come within the

domain of an association such as this, or the English society, to do something towards its preservation. He would suggest that those communications should be referred to the committee, to take such steps as they thought desirable.—A discussion followed, and a subscription towards the preservation of the ruins was voted.—Colonel Vigors, invited to give an account of the work undertaken for the purpose of preserving the memorials of the dead, said that in January last he sent to Dublin, for the meeting there, a report of what had been done for the executive committee, he being unable to attend personally through illness. He could now only briefly state from memory the principal points of what took place after the appointment of the committee. Circulars were sent out, subscriptions invited, and the amount he received was £21 12s. 6d. A great many gentlemen who subscribed, and some ladies, whom he was glad to see they had amongst their ranks, were not members of this association. His Grace the Primate and the Archbishop of Dublin had both honoured them by belonging to it. Subscriptions had been received from England, the Channel Islands, and America, merely by sending out circulars. Out of the £21 12s. 6d. collected, the expenses amounted to £7 19s., which left them a balance to their credit of £13 3s. 6d., which was carried forward to the present year. During the present year he had received one life subscription, the total amount received this year being £8. He forwarded the several reports he had received to Dublin, for the executive committee to approve and have them laid before the general committee. He received a large number of reports from gentlemen relative to places of antiquity—they did not go into old castles, churches, or buildings; monuments they were looking after—and would likely be published in the annual report. The meeting might be interested to know that he continued to receive very interesting reports that could not fail to excite the interest of any archæologist. Some counties in Ireland had not contributed as much as was expected of them, but when the report was printed it could not fail to bring forth further fruit. The matter seemed to be on a sound footing, and with the help of the local secretaries he did not doubt it would increase, and would continue to be a success. He would suggest that some grants should be made from the funds in their hands—one to a Kildare clergyman to try and get tombstones and other things in the churchyard under cover, if possible, from exposure to the weather. He thought a grant might be beneficially given to the Rev. Mr. Hewson, of Gowran, to enable him to get removed into the abbey church a tomb bearing date 1253.—At the annual meeting of the society in Dublin last January, a paper was read by Mr. W. F. Wakeman on "The Castle of Adamstown and the Devereux Monument," which was published in the *Kilkenny Moderator* the first week in February last. The following report on the same subject was now read by the Rev. J. J. Ffrench, A.M., of Clonegal: At the request of the committee of the society I have visited Adamstown, and acquired all the information I could obtain about the Devereux "Memorial Slab." I found the keep of the castle of Adamstown in much the same state as Mr. Wakeman represents it to have been in 1840; consequently the description given by him is equally suitable now.

This castle and the memorial stone are described in Mason, in Brewer, in Lewis, and in a series of papers on the castles of the county Wexford, which were contributed to a local journal by (it is believed) that well-known antiquary, Mr. Hore. The description in Mason, although the earliest and shortest, is the most accurate, and I feel sure that every confidence may be placed in it, as it was written by Archdeacon Barton, who was rector of the parish of Adamstown, and resided in the Rectory not far from the castle. Writing in 1814, he thus describes it: "There is but one old castle within the remains of a large court; both are square, and of the same architecture as the rest of the castles, called Strongbow's castles, with which this part of the country, particularly towards the sea-coast, abounds," and as an illustration to the chapter on the parishes of Adamstown and Newbawn, he contributed an engraving of the Devereux "Memorial Slab" exactly similar to that contributed by Dr. Redmond to the *Journal*. Mr. Hewson suggests that the plate engraving may possibly represent two different slabs. If he refers to the engraving in Mason, he will find the side of the slab which bears the Devereux arms marked "front," and the other engraving "reverse," and underneath the engravings of the slab a letterpress "explanation" similar to that given by Dr. Redmond on p. 470 of the *Journal*; but, apart from this, Mr. Downes, who has the stone inserted in the wall of his hall, tells me that the engraving which I showed him is a very good representation of the reverse of the flag, and that anyone could have seen that side of the flag until about seventeen years ago, when, in making some alterations in his house, he had it plastered up in order that he might have the wall papered. He tells me that there was no raised border around the reverse side of the stone, but that the stone had a chamfered edge which showed above the building where it was inserted in the wall. He does not remember whether or not this chamfered edge was continued around the broad end of the slab. Brewer, quoting from Colonel de Montmorency, thus describes the castle of Adamstown, "Sir John Devereux was the founder of the monastery at New Ross, and was the son of Sir Stephen, of Ballymagir, and grandson of Sir Hugh, who obtained on marriage with his wife Alicia, daughter of Sir Alexander Headon, the manor of Ballymagir, which for many subsequent ages constituted one of the principal seats of the family. Sir Nicholas, or the 'White Knight,' who married Catherine Le Poer, daughter of Lord Le Poer, of Curraghmore, built A.D. 1556 the castle of Adamstown, in the barony of Bantry." Hore tells us that Sir Nicholas received as a dowry with his bride "a sheep from every sheep-house and a cow from every village in that shire," besides the right of quartering his train of horsemen and retainers on the county whenever he paid a visit to his powerful father-in-law. Colonel de Montmorency thus describes the castle: "The castle consisted of a square tower, encompassed by a court flanked by four turrets. Over the castle gate was formerly a stone, since removed to Carrigmannon, upon which was displayed a shield of the family arms, viz., *Argent a fess sules*, in chief; three tortoises of the second, and these words in raised letters, *Orate pro animabus Nich. Devereux et Katherine Poer, ejus uxoris qui hoc — considerunt. A.D., M.D.L.V.I.*" He also mentions the stone

figured in Mason, as if he thought it was another stone. Mr. Hore, who was a county Wexford man, and lived not far from Carrigmannon, gives the same inscription, and states that the stone was over the castle gate, but makes no mention of its having been removed to Carrigmannon, and he wrote subsequently to both Mason and Brewer. It will be observed that Colonel de Montmorency does not give the arms on the stone, but the arms of the Devereux family as they are now. Mr. Downes tells me that Colonel de Montmorency was mistaken, and that there was but one stone. He also tells me that his grandfather and great-grandfather lived in a house built on to the castle, and that in those days the wall surrounding the castle was twenty feet high, and enclosed about an English acre of land, and that the courtyard had a tower at each of the four corners. He also stated that inside the walls there were a great number of buildings, for the most part ruined. His family held under an old lease about 1,500 acres of land, adjoining and surrounding the castle, which his grandfather divided into four farms for his father and uncles, and with the stones of the walls and outbuildings surrounding the castle he erected four dwelling-houses and out-offices, known as Adamstown House, Knockrea House, The Barracks, and the Castle House. The greater part of these lands, which probably formed the old castle demesne, are at present in the possession of Mr. Downes, of Adamstown. When the courtyard walls were demolished to build these various residences, Mr. Downes tells me, the stone was removed from over the castle gate and placed in its present position in his hall. I am happy to say the stone is in a most excellent state of preservation. The raised lettering is clear and distinct. It is either very fine limestone or Kilkenny marble, and is jet black, and bears a high polish. Its dimensions are 3 feet 10 inches in length, and 16 inches in width at the narrow end, and 22 inches at the broad end. The committee will observe from the rubbing which I send with this communication that the plate in the *Journal* is a good representation of it, with the exception of the supporters to the arms, which are badly drawn. The supporters, as represented on the stone, resemble deer without horns more than anything else. They have neither the long muscles, nor the long ears, nor the short legs that are represented in the engraving. The muscle is short and round, the ears short and round, and the legs long; and I think the intention was to represent cloven feet. At first sight a casual observer would think that the animals had long ears, as the sculptor endeavours to represent the second ear of the animal by placing it behind the first. Indeed, the whole representation of these animals is rude, and not at all as well done as the sculptured work in the remainder of the stone. With regard to the inscription I need make no remark, as it has been already well represented and described in the *Journal*. For the reverse we must depend on the representation in the plate. I think there can be no doubt that the stone was an old monumental slab, removed, perhaps, from the neighbouring churchyard of Adamstown, which is only a short distance from the castle, and then freshly inscribed and placed over the castle-gate to commemorate its erection by Sir Nicholas Devereux. There is an old vault of the Devereux family in Adamstown churchyard. I desire to take this opportunity of

thanking Mrs. Gibbons, of Templeshelin, for her kind assistance in the taking of the rubbing of the stone, and also Mr. Percival, of Wexford, one of our county Wexford local secretaries, for his kind efforts to procure information for me.—“Notes on Kerry Topography, Ancient and Modern,” were contributed by Miss Hickson.—The following particulars of the ancient church of St. Martin, in Kinard parish, barony of Corcaguiny, county Kerry, have been sent to me by Dr. Busteed, of Castle Gregory, in the same county, “The building probably dates from the eighth or ninth century. It is about 36 feet long by 14 feet wide externally, and is situated at the eastern end of an oval rath, with a strong, steep earthen rampart, and a deep fosse. This enclosure is about 250 feet from east to west, and about 200 feet from north to south. There are many slight eminences on the ground around the church, which may be the remains of cloghans or graves, but no signs are now there from which certain inferences could be drawn to determine their exact original form. A monastery may, perhaps, have existed there like that of which the ruins now remain at Illauntannig (vide *Journal*, July, 1886, p. 497). As I took photographs of the ruins, I did not attempt to describe them fully in these notes. I hope to discover the photographs (which I have in some way mislaid), and to send them to you.” Before noticing the numerous churches of South and East Kerry, included in the taxation of the rural deaneries of Aghadoo and St. Catherine in 1300, I shall return, according to my promise, to the very interesting little ruined church of Kilelton, between Tralee and Kilgobbin, of which I have said something in my second last paper. I have there explained my reasons for believing it to be the “Ecclesia de Glen * * *,” i.e., of Gleann Faisi (Modern Glenaish) of the old taxation. As the ruin stands within a short distance of the mail-car road between Tralee and Dingle, one wonders how it has escaped the notice of all antiquaries save Windele, who visited it forty-five years ago, on his way to the summit of Cahircorragh. In the *Ulster Journal of Archaeology* he repeated the Kerry tradition that the ruined church stood over the grave of the pagan princess Fas, after whom Gleann Faisi, or Glenaish, was called; and he adds that it was probably built in the fifth or sixth century, and is the smallest, or one of the smallest, churches in Ireland. Indeed, the smallness of the ruin, lying close under the shadow of the dark steep side of Cahircorragh, behind the little mountain village of Kilelton, and the fact that the only means of access to it from the road is a muddy field path or cart track, winding through heath and furze, are the causes, I suppose, of the little notice the ruined church and its attendant group of cloghans, have obtained from antiquaries. The first time I visited Kilelton was in the very rainy summer of 1879. The morning had been as gloomy as November, but about six o’clock in the evening, the deluge had ceased, the thick, white mists rolled upwards from Glenaish and Cahircorragh, and a bright sunset brought out all their beauties, and those of the pastures and woods around Kilgobbin and Knockglass, and turned the waters of the tide, fast coming in amongst the jet black rocks of the shore, into sheets of molten red gold. The ruined church stands, like that of St. Martin, within a half demolished rath or *lios*, from

which the ground slopes away northward towards the high road, and westward towards the cloghans, and a pillar-stone called by the people Cloghnacrosha, of which more hereafter. Almost exactly opposite on the north shores of Tralee Bay, which some writers have attempted to identify with the Dur of Ptolemy, is Fenit, the birthplace of St. Brendan. Kilelton and Fenit Churches must in ancient times have stood like guardians at the mouth of this bay; and the port of Fenit, as I have elsewhere said, was then connected with Ardsfert, where St. Brendan’s Monastery stood by a river, now shrunk into a small stream, and encroached on by the neighbouring sands. Here and there on the western side of the old *lios* are the remains of a row of upright stones, which may have stood there before the churches were built. The ruin is rectangular in shape, 22½ feet in length, and 18 feet in width externally, and is built of undressed brown stone, without mortar. The interior is so filled with a dense grove of gigantic ferns that it is difficult to ascertain its exact dimensions, but it seems to be about 17½ feet long by 13 feet wide. The doorway is at the west end, and is only 22 inches wide; as the upper portion and lintel are gone, it is impossible to ascertain the height, but it evidently had the usual sloping sides. Save that the walls are more injured by the north-west gale from the sea and mountains, the ruin presents a striking resemblance to the ancient church of Eilean na Naoimh, on one of the Goweloch Isles, off the west coast of Scotland, of which a fine woodcut is given at p. 96 of Anderson’s “Scotland in Early Christian Times.” On the north side of the ruin, facing the sea and the Fenit shore, is an external abutment or seat, nearly two feet high and about a foot wide, like that at Teach Molaise, described in Mr. Wakeman’s valuable papers on Inishneuviedach. From this abutment, on a fine summer evening, the old missionaries must have had a magnificent prospect of the spreading woods of Dairemore, the three bays of Ballyheigue, Tralee, and St. Brendan, with the fine mountain chain half circling them, conspicuous above all being the great peak crowned by the saint’s own cell. And if Fas really rests below Kilelton Church, as tradition constantly asserts, her followers who laid her there might well have said, like those of Aideen, in the late Sir Samuel Ferguson’s beautiful poem on the cromlech at Howth, a copy of which he kindly presented me with a few years ago:

In a queenly grave
We leave her, ’mong the fields of fern,
Between the cliff and wave!
Here far from court and camp removed,
Alone in Nature’s quiet room;
The music that in life she loved
Shall cheer her in the tomb.
The humming of the mountain bees,
The lark’s loud carol all day long,
And borne on evening’s salted breeze,
The clanking sea-bird’s song.

I could not help repeating the last two lines as I looked down from the little ruin on the heather and the golden waters of the bay the first evening I visited Kilelton. A little to the south-west, as at Eilean na Naoimh, so well described by Anderson—“in a sheltered grassy hollow at the foot of the slope”—are the ruined cloghans, and close to them stands Cloghnacrosha, as it is called, an upright stone, now

about 2 feet high and almost 1 foot in width, having on its eastern face an incised cross with rounded ends like that on a similar stone at Eilean na Naoimh, pictured in Anderson's book. All sorts of supernatural wonders are related of this stone by the people, who hold it in much veneration. One of the cloghans is roofless, but the half-demolished walls and interior which seem to have been lower than the ground outside remain. A little further to the west are two mounds covered with stones, grass, and briers. One of these is circular, the other is elongated in shape, and under it are the remains of two structures which can be entered. The entrance is on a lower level than the ground outside, and is covered by a large stone lintel, 3 feet long by 1 wide, having a round hole through the middle of the thickness. This long mound evidently covers the remains of either a double beehive dwelling, like that at Eilean na Naoimh (Anderson's "Scotland in the Early Christian Times," p. 97), or a trahawn or chorree like that described by Mr. Wakeman at Inish Muiredach. The washing down of earth and stones from the steep mountain side, in the course of ages, has raised the ground considerably around the cloghans and Cloghnacroscha. I earnestly hope that when next the association visits Kerry, those most interesting and little-known ruins may be carefully examined by learned members better able to report on them than I am. Their resemblance to the ruins at the Garcloik Isle, which Anderson and Skene considered are identical with the *Himba Insula* of Columba, where St. Brendan's uncle, Ernan, officiated, when St. Comgall, St. Cannech, St. Cormack, and St. Brendan visited Eilean na Naoimh, gives this half-forgotten little Kerry church and monastery a peculiar interest, especially for Irish antiquaries. But it is unnecessary to remind them that others than Irishmen* have acknowledged that interest which surrounds the lowly dwellings of our earliest missionary saints. The Rev. James Graves, who promised me only a week before his lamented death to let this paper appear in the next June number of the *Journal*, with a woodcut of the ruin, taken from a beautiful photograph of it which I had executed in 1882, intended to inspect Killelton had he been spared.—Mr. Seaton F. Milligan, M.R.I.A., honorary provincial secretary for Ulster, contributed the following "Notes on cist and urn, found at Woodburn, near Carrickfergus, January 2, 1889, and of an urn discovered recently near Coleraine:" Prior to tilling a field in pasture on the top of Byrntany Hill, adjacent to Belfast waterworks, Mr. Patrick Magee, farmer, had to remove a huge boulder stone, the top of which was just above the surface of the ground. The soil was dug away from the boulder, showing it to be surrounded by a cairn of ordinary field stones. These being removed the stone was broken up by hammering. It was then seen that this large stone, almost rectangular in form and measuring 5 feet by 4 feet by

2 feet 6 inches, was the cover of a stone cist. This cist was formed by four slabs of whinstone 10 to 12 inches thick, set on edge. Inside the measurement of cist was 3 feet 6 inches by 2 feet 2 inches by 1 foot 6 inches deep. It was filled with fine dark soil, different from that of the locality. A moulded pottery urn stood in the north-west angle of the cist. The finder unluckily struck the urn with his spade and broke it into several small pieces. Restored, the urn would measure 5 inches across mouth and 4 inches in height. The urn was placed mouth upwards and contained a very small quantity of fine white dust. Mixed with the dark soil filling the cist were numerous fragments of bones, some of which were collected, others crumbled into lime-dust when touched. Yesterday (March 29th, 1889), I was fortunate to secure from a gentleman in Coleraine the broken pieces of another urn discovered recently opposite the Bann mouth, on the Portstewart side of the river. It was found on Mr. Steen's farm, at Dooley, Ballywilliam. This urn was of large size, not ornamental, being quite plain, made of very coarse material. There were bones in it when found, and also a round ball of baked clay with a hole through the centre of it. The ball is about 3 inches in diameter. The friend who procured it from the labourer, who dug it up, suggested that the cremated person may have been killed, and the soil saturated with his blood collected and baked into this ball and put in the urn with other remains. I have not heard of such a ball having been found before in a cinerary urn, and consider it of sufficient importance to place before the meeting.—The Very Rev. Canon Courtenay Moore, A.M., sent the following communication: In the years 1699 and 1700, Dr. Dive Donnes, the Bishop of Cork and Ross, made a tour of his united diocese, of which tour he kept a journal or diary in MS. This MS. is preserved in the Manuscript Room of the Library of Trinity College, Dublin, to which it was presented by the Ven. S. M. Kyle, LL.D., formerly Archdeacon of Cork. In the month of October last I saw it there, and was informed that I was the only person who had inquired for it since the date of its presentation. A document of this kind is of course not of general nor of equal interest in all its parts; but at the same time I believe it would be worth the while of any member of the society within reach of T.C.D. to make a careful examination of it. Though primarily engaged on a visitation tour, Bishop Dive Donnes had a keen eye for all objects of interest—*e. g.*, he describes trees and shrubs very minutely, mentions having seen eagles in the vicinity of Bantry, and adds there were many wolves there. Altogether, although this MS. may not be of very great interest or value, I believe it possesses sufficient claims to justify an examination of it, and therefore I take the liberty of recommending it to the notice of the meeting.—The hon. secretary mentioned that the next meeting would be held in Limerick on Wednesday, the 17th of July next, and the October meeting would be held in Dublin. As regards the provincial meetings for 1890, an application had been made on behalf of the province of Connaught to hold the July meeting in Athlone, with excursions to Clonmacnoise and Lough Ree, and it was the intention of the committee to accede to this application. No application had as yet been received from Ulster or Munster for meetings in 1890,

* "These buildings in Ireland, themselves of the most venerable antiquity, the earliest existing Christian temples in northern Europe, are the representatives of others more venerable still. They derived not their origin from the gorgeous basilicas of Constantine and Theodosius; but in them we behold the direct offspring of the lowly temples of the days of persecution—the humble shrines where Cyprian bent in worship, and which Valerian and Diocletian swept from off the earth."—Freeman's *History of Architecture*.

and as each province was entitled to claim one of the quarterly meetings application should be made at once. The hon. secretary further mentioned that it was in contemplation to hold a winter session in Dublin.



Review.

A Dictionary of Roman Coins, Republican and Imperial. Commenced by the late SETH WILLIAM STEVENSON, F.S.A., Member of the Numismatic Society of London; revised in part by C. ROACH SMITH, F.S.A., and completed by FREDERIC W. MADDEN, M.R.A.S. Illustrated by upwards of 700 engravings on wood, chiefly executed by the late F. W. Fairholt, F.S.A. London: George Bell and Sons, 1889. Demy 8vo., pp. 930, xviii.

The want of a manual of Roman numismatics as a companion to Mr. Barclay Head's admirable and scholarly monograph on Ancient Greek Coins has long been recognised, and the announcement that the late Mr. Stevenson was engaged in the preparation of such a work, and had undertaken it purely as a labour of love, naturally awakened rather sanguine expectations, and made those interested in this fascinating subject impatient to have in their hands the result of many years' indefatigable research, combined with erudition and that sympathetic enthusiasm which is almost a necessary condition of success in this class of enterprise.

The warm interest felt by the late Mr. Stevenson in Roman coins, if it had not been otherwise well known, is manifested throughout the pages of the volume before us, which was left unfinished at the death of the author, and has been brought to completion under the auspices of Mr. Roach Smith and Mr. Frederic Madden. The biographical information supplied is copious—perhaps redundantly so—looking at the fact that it is somewhat foreign to the immediate matter, and is substantially borrowed from Dr. Smith's Dictionary; and the illustrations, although of course they are in no way comparable to the autotypes in Mr. Head's *Historia Numorum*, are fairly executed, especially where they have been derived from well-preserved specimens of the originals.

But while we desire to speak respectfully and indulgently of a posthumous publication, on which Mr. Stevenson bestowed a vast amount of thought and toil, we must express our conviction that the shape in which his scheme reaches us is highly unsatisfactory. Mr. Roach Smith, whose health is unhappily not what it was, and Mr. Madden, clearly took up the task at a very advanced stage, and have patched it up to pass current. What its publishers ought to have done was to have Mr. Stevenson's MS. thoroughly edited by some competent specialist, who could have put the finishing touches in a homogeneous and workmanlike manner. At the end of the nineteenth century we do not want to be troubled with the views of the old school of numismatic archaeology. Everything should have been posted up to date.

The best portions of the book are those dealing with the lives of the personages represented on coins; the technical branch bears much, both in the way of omission and commission, which we are sorry to discover. A second *Historia Numorum* for the Roman series has still to be written.

Quite apart from the work itself is its history. Its projector, Seth W. Stevenson, F.S.A., died in 1853, leaving the Dictionary far from being finished. His son consulted, we understand, Mr. Akerman, but nothing came of it. After a few years Mr. Fairholt recommended Mr. Roach Smith, a particular friend of Seth Stevenson's.* Mr. R. Smith, with hearty goodwill, revised the MS., and conducted the printing down to the letter V—and gratuitously. But finding that, working for some two years, it occupied his time to the exclusion of works of his own, he advised that the Dictionary should be completed by Mr. Frederic W. Madden, author of an excellent guide-book to Roman coins; and he has written the closing letters in a masterly manner. It is somewhat droll that *The Norfolk Chronicle* (which was the property of the Stevensons) should have ascribed the cause of Mr. Roach Smith's ceding the work to Mr. Madden to his death!

We have received a circular from the *Société Française d'Archéologie*, announcing that the Archaeological Congress of France, under the direction of the Society, will hold its fifty-sixth session at Evreux (Eure); the session will open on Tuesday, July 2, in the Amphitheatre of the *Jardin Botanique*, and will end with an excursion to Dreux and to Montfort l'Amaury on July 9. The programme, which is a highly interesting one, will open with a consideration of the condition of archaeological studies in the department of Eure, and will include the following subjects: Prehistoric discoveries in the department of Eure, and in Haute-Normandie; the monuments raised by the people of Haute-Normandie at the period of Gaulish independence; the towns of ancient Gaul; Roman remains discovered in the district during the past thirty years; Roman roads of the district; local ecclesiology, including those fabrics whose date is determined by contemporary documents, and which, consequently, may serve as types; churches and their steeples in the Roman period; Renaissance churches; the principal feudal castles of the district; timber houses; Renaissance sculptured in Haute-Normandie; unpublished documents on local sculptors and their works; decoration and furniture; *objets d'art* and furniture of the ancient brotherhoods of charity in Haute-Normandie; painters on glass in Normandy during the fifteenth and sixteenth centuries; altar-screens of the seventeenth and eighteenth centuries; recent numismatic discoveries in the region. Full particulars of the meetings are given in the prospectus, and those English antiquaries who have accepted the invitation of the French Society have every prospect of an interesting, as well as socially comfortable, excursion. We regret that the circular arrived too late for notice last month.

* A pretty full account of Seth Stevenson will be found in Mr. Roach Smith's *Retrospections*, vol. I., p. 248 et seq.

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Ancient English Metrical Romances, selected and published by Joseph Ritson, and revised by Edmund Goldsmid, F.R.H.S.; 3 vols., in 14 parts, 4to., large paper, bound in vegetable parchment; price £5 5s.—18s., care of Manager.

Sepher Yetzorah, the Book of Formation, and the thirty-two Paths of Wisdom. Translated from the Hebrew and collated with Latin versions by Dr. W. Wynn Westcott, 1887, 30 pp., paper covers (100 only printed), 5s. 6d. The Isiac Tablet Mensa, Isiac Tabula Bombard of Cardinal Bembo, its History and Occult Signification, by W. Wynn Westcott, 1887, 20 pp., plates, etc., cloth (100 copies only), £1 1s. net.—M., care of Manager.

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Esoteric Physiology, The Royal Museum at Naples, being the Sixty Illustrations in that "Cabinet Secret" reduced and adapted, with abridged letter-press, 25 copies only printed, uniform with "Veneres et Priapi," etc., with *facsimile* title-page. Subscribers' edition, £3 3s.—M., care of Manager.

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Lotos Series, large paper, vols. 1 and 2, and continuation of the Subscription, 12s. 6d. per vol.—S., care of Manager.

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Goldsmith's Works, Temple Library edition, large paper, 2 vols., 21s.—S., care of Manager.

"Temple Library," Goldsmith's Works, 2 vols.; Lamb's Essays, 2 vols., small paper edition, 20s. the 4 vols.—S., care of Manager.

Gosse's Devonshire Coast, 1853, 24s.; Lowe's British Grasses (pub. 21s.), 11s.; Wood's Nature's Teachings, Virtue's edition, 7s. Approval, free.—Dawson, 41, Elderslie Street, Glasgow.

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